

# AMERICAN

JULY 1976

# SQUARE DANCE





# CO-EDITORIAL



On the one hand, in today's square dance picture, new figures are being created almost daily. On the other hand, we hear traditionalists saying, "Keep it pure. Don't tamper with our old square and contra dances."

The new creations may be forcing square dancing to change more rapidly than is good but we submit that to maintain old-time dancing with no change is impossible. Why do we now have The Virginia Reel as a traditional dance, rather than The Sir Roger de Coverley that preceded it. Because as the dance traveled west, changes were made. We tell callers to be flexible and to adapt material to the dancers' abilities. When callers do this to a traditional dance, the result is an adaptation which is then passed on to others. So it goes.

How many readers know that no less a "traditionalist" than "Pappy" Shaw "invented" the ALLEMANDE THAR? We feel some of the traditionalists are

also saying, "Don't you tamper— let me do it. Some who are crying loudly about the use of modern figures in contra dancing have themselves created new contras. Until the recent interest in contras partly generated by the bicentennial theme, very few line dances were seen, even in their home area of New England. If it weren't for the efforts of Herbie Gaudreau, who updated some contras to interest square dancers, and those few callers who interspersed these in evening programs, contras might have dropped out of the square dance scene completely. We do feel that the 64-beat framework, the 8-beat phrasing, and the proper timing of each figure should be maintained for a contra to be called a CONTRA rather than just a MIXER," but we definitely think an established newer basic such as flutter wheel can be judiciously written into a modern contra and enjoyed by both the "traditionalists" and the "modernists".

# AMERICAN SQUARE DANCE

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WITH THE SWINGING LINES

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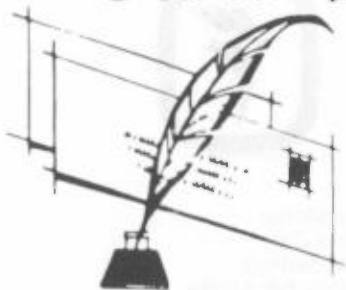
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# Grand Zip



That cover you recently printed with the 18th century dancers (March). Jim Morrison, Dance Director of Country Dance and Song Society in New York City says it's French, circa 1760's. I might add that the couple with interlocked arms is doing the allemand with the left hand. (Allemand, meaning "German" in French, came from a court dance of the same name with figures such as pictured.) The other couples are probably "Turning the Allemand over the ladies' heads."

*Chip Hendrickson  
Newtown, Connecticut*

I was surprised to find my article "Dancing" on pages 14 and 15 of the May issue and recognize it as the one which I wrote. I was disappointed with the name credit. I seriously doubt that a "Fred Corey" exists who would take credit for the article. I feel that my last name was probably misspelled somewhere during reprinting of the article.

My article was first published in the December 1974 issue of "News Notes," a monthly publication of the New Mexico S/D Association. If you have doubts, please check with the New Hampshire "Northern Junket" on the source of the article and the identity of Fred Corey.

*Fred Haury  
Albuquerque, New Mexico*

**ED. NOTE:** We regret the inadvertent error. The article was reprinted from "Northern Junket" and credited to Fred Corey in that publication. We are glad to give credit where credit is due, and thank Fred Haury for bringing this to our attention.

The dancers here in the Canal Zone are still talking about the fantastic night of dancing you gave us in December. We wanted you to know about two unusual events we've had since your visit. In March we here in Panama were visited by the West comet (glowing in the East, naturally). At 4:00 A.M. three couples of square dancers met at the beach armed with binoculars, cameras, a telescope and breakfast to await the showing. While the comet was streaking across the early morning sky another square dance couple showed up and naturally four couples means Allemande Left so we all sang and danced a couple of favorites.

Then in April our club, the Star-in-a-Circle, sponsored a Super Duck trip (2 oceans in 1 day) which consisted of dancing in the surf of the Pacific Ocean in early afternoon and then busing across the Isthmus to the Atlantic beach where we enjoyed dancing in the surf and an evening picnic. The fifty mile trip home was shortened by our guitar sing-along and all 50 participants had a delightful and unusual day.

*Jake and Donna Meyer  
Balboa Heights, Canal Zone*

Please send me your "Square Dance Book of Clip Art"....I also want to thank Will Orlich for publishing my Backtrack material. I enjoy Ed Fraidenburg's and Will Orlich's material and I use some of it at my dances.

*Doug Waldren  
Westland, Michigan*

Thanks for the "hot off the press" copy of *American Squaredance*. Also thanks for the great story on our annual convention. The attendance was about 9000. Except for the national, I don't think any other square dance event in the country can match those figures.....

Our square dance memories are many and any small contribution we have made has been repaid many, many times over.

*Charlie Baldwin  
Norwell, Massachusetts*





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# Meanderings

WITH  
STAN



JULY .... Who needs the FOURTH, anyway? .... We all need it, like BLAZES .... BLAZING HOT month.... HOT DOG! .... HOT 'n HAPPY.... HAPPINESS is a DOG-eared book to read in the SUN.... SUN-day at the BEACH.... BEACH CRABS.... JULY is the CRAB month.... CRAB APPLES.... APPLESAUCE.... SAUCE for the GOOSE.... GOOSEBERRIES .... BERRY PIE.... "PI-r-SQUARED" says the teacher.... "SQUARE 'em up" says the caller.... We need a FOURTH in our SQUARE.... WHO needs a FOURTH, anyway? .... JULY, that's who!

Silly litany? Maybe so. So we go a Meandering through the silly month of July. People often cry in winter, laugh in the spring, and get silly in the summer, 'tis said. So let's get silly, if it's so seasonable.

July makes some folks feel HYSTERICAL. Raindrops falling on one's head— on one's parade— on one's picnic— on the FOURTH— on CUE!

July makes some folks feel HISTORICAL. Liberty bell. Declaration of Independence. John Hancock. George Washington. Alexander Graham— one of the BELL-boys. Henry Ford. "GOOD Morning." "Sets in Order."

Others have other strange sensations. Take me, for instance.... (Nobody wants you— co-ed.) I get an uneasy, compulsive feeling of WANDERLUST at this time of year. I mean a real GO-GO feeling. (Maybe a GO-GO dancer wants you— co-ed.) That feeling of anticipation for new adventure is there always, but it hits especially hard in July. (Then why must I literally light a firecracker under you to get you to "adventure" into a home-decorating spree?— co-ed.)

Goodness knows, I travel enough about this land. But there's always that NEW place to explore, just over the horizon. In exactly ONE YEAR from this month— if all goes well— we'll be adventuring to the South Seas. Do kangaroos really come with GLOVE compartments, or are they OPTIONAL? I wonder.

Working here at my desk in the magazine office in Huron, Ohio, I can gaze out the window and see a giant freighter— fully five stories high— passing almost through the back lawn, it seems, to take on some ore, or grain, or fertilizer, or whatever, at the nearby loading docks. The name of this vessel slides past me— MONTREALAIS— printed on the side in stark white letters on that black bohemoth, a city-block long. I have a strange and nonsensical impulse to run out and climb aboard, then go cruising for weeks out into the deep Lake Erie waters, leaving all cares and routines on shore. (You could just LOAD the BOAT, go ZOOM, and FOLLOW YOUR NEIGHBOR— co-ed.) But the impulse passes, and good sense returns.





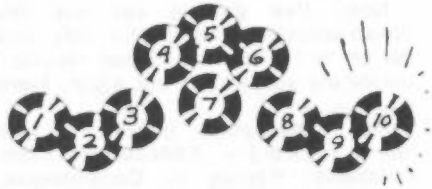
July is a fitting month to pay tribute to the ladies, says yours truly, the old galleyslave (printer's galley, not a nautical galley, by golly). I mean it's high time we men come forth and recognize the *indispensableness* of the gals on the square and everywhere.

Whoops, here comes another litany, we betcha....

A pleasant touch of fingers on all four hands of a grand right and left.... a kind word and a soft caress when you're "down".... a partner to share a moment of exhilaration with.... a cheery voice on the other end of the line when you're a thousand miles away.... and even though she has a thousand troublesome little problems, she bites her tongue to squelch 'em for your sake.... pretty as a picture in her favorite square dance dress.... and often half forgotten in the corner as you take the stage, the applause, the compliments.... the gal who really deserves the praise for putting up, without a word, with all the home and family chores.... putting up a mighty tasty dish for the potluck.... putting down anyone who says you 'ain't got it .... putting up with the frustration of not being properly recognized for her behind-the-scenes club work.... putting you on a higher pedestal than you really deserve.... except when you, too, need to be "put down".... and finally, putting a hand in yours at the end of a day, or at the end of a dance, or even at the end of a very

last dollar, and smiling a smile that says, more eloquently than words, "We'll make it, together...." and that's the kind of stuff our WOMEN are made of, pal! Don't forget it.

July marks the front door of a series of vacation events, Caller Colleges, times to relax and get refreshed— as we close the back door on the monumental National Square Dance Convention in Anaheim, California (account next month), plus the soft wind-blown whispers of the greatest get-together of callers ever held, last spring in Chicago.



Pardon a personal milestone, please, as I casually mention that my TENTH single record was produced by Red Boot and just released— "Yellow Rose of Texas". (If it sells, it's a MILESTONE, if it doesn't, it's a MILLSTONE— co-ed.) Probably no one remembers what else I cut, but I'll "tellya what'm gonna do".... YOU send me the HOLES of all ten discs I've made and I'll send you the sleeve of my latest record jacket.... (SILLY, SILLY, SILLY JULY MALADY, for sure — Co-ed.)

CONFUSION SAYISMS: If at first you don't succeed, do it the way your wife told you to in the first place.... If at first you happen to succeed, try to hide your astonishment.... Callers never have to worry about being under the influence of affluence.... Success is relative— the more success, the more relatives.... A genius is a crackpot until he hits the jackpot.

July of a Bicentennial year gives good loyal Americans a renewed shimmer of patriotic spirit. Some of the singing calls we're doing from the stage reflect this, and give a special "lift" to a "sagging floor", I've noticed. Tunes like "America", "Grand ole Flag", plus traditional stuff (contras, quadrilles) are in vogue this month and this year.

If one were to believe that the following "new philosophy" is typical of a majority of college students, one would have real cause for alarm about the decadence of the spirit that built our great country....

Said the young college student to his roommate:

"I'll run over and pick up my unemployment check and then drop off at the university to see what's holding up my federal education check and look into my research grant check. You go to the free VD clinic and check on your tests; then go to the free health clinic and pick up my glasses. I'll pick up the food stamps, hit the drug rehab office and we'll meet at the federal building at noon for the mass picketing of the stinking establishment."

Now, I've got to cut out the not-so-amusing musings for July and get on to the monthly "road reports" before my space runs out again. Here goes....

Ten subscription dances in one month— April— FAN-tastic! From Goodland, Kansas to Canandaigua, New York.... plus two festivals and a callers' convention in the same month.... I wasn't very busy.... just "pressingly pushed for time".... but loved every minute of it....

PARKERSBURG, W. VA— Great to work an ASD dance for a new and on-the-ball caller Keith (& Karen) Rippeto.... CHARLESTON, W. VA— Likewise, great time at the annual HILLTOPPERS ASD dance.... BLUE-FIELD, W. VA— Another ASD dance (Yes, Virginia, you can fly into that town) with the McColgan Clan and many others.... CHARLOTTESVILLE, VA— Beautifully set up festival with the VIRGINIA REELERS (One to BRAGG about, Alonzo) and fellow staffers Carter Ackerman, Billie Gene Evans, plus the Easterdays....

LOUISVILLE, KY.... The thrill of my lifetime to date, without doubt.... calling a whole evening (Saturday, yet)

to 4,000 to 5,000 dancers in that big arena where the National was held.... as one of the staff of the 17th Annual Kentuckiana Spring Festival (others: Gary Shoemaker, Bob Vinyard, Jerry & Barbara Pierce).... Thanks to Ed & Alice Colin and many others for memorable moments....

ALTOONA, PA— ASD dance beautiful and bountiful time with busy caller Emil (& Ruth Ann) Corle.... right in the "guts" of PA.... lovely rolling country.... I'll be back.... ERIE, PA— Nice to work with proud parents Bob & Lorrie M. again (see PEOPLE, this issue)....

CANTON, N.Y.— SKIRTS & FLIRTS whopped up a super-good ASD dance.. BRADFORD, VT— CONN. VALLEY SWINGERS in maple sugar country did it, too (thanks, Vaughans, for hosting me).... ESSEX JUNCTION, VT.... GREEN MT. STEPPERS also showed that good square dancing takes the cake over skiing on the off season....

WATERTOWN, S.D.— Perry (and Margaret) Bergh surely reach in all directions in this wide-open country to get a "corner" on a good square dance market.... GOODLAND, KS— George and Marie (she's the caller) Edwards similarly have things moving in that great wheat-land, by cracky.... HAYS, KS— Thanks to Francis & Julia Zeller, plus dynamic Petticoat Poppers officers like Tom & Darlene Peters for a biggie....

CANANDAIGUA, N.Y.— Fun galore with Bob (& June) Ellis at a special dance where I "lost my head" (in Bob's magic guillotine).... BRIGHTON, MI— Most enjoyable Contra Clinic with the Mich. S/D Leaders Ass'n. (Thanks, Helen & Joe Coviets....)

Cut! I can say no more until next month when I'll yak about May and June and maybe a little etcetera, too....



from "Around the Square"  
Okanagan S/D Assoc.,  
British Columbia



**IMPORTANT:** There is so much satisfaction in being a square dancer, why not make everyone else happy that you are one, the very best one you can possibly be.

**PLANNING THE LAYOUT:** The attitude of your home club is reflected through you. No one dances well who tugs, strains, and looks generally unhappy about the whole thing. "Easy does it" is the proper method.

**PATTERN ADJUSTMENT:** A good dancer not only is a willing dancer; he or she is gracious and willing to do any job for the club, whether it be helping with refreshments or helping to sponsor the club caller's class of new dancers. A good dancer doesn't "clique" for he realizes that new and old dancers are very essential to the life and growth of square dancing. Adjust to them all in your dance pattern.

**INSTRUCTIONS FOR CUTTING:** A good dancer is a good listener as well. When the caller is explaining a new figure, don't be a chatterer, be a listener, and when it is called, you will know it. Realize you are only one piece of the whole pattern. The square as a whole can't function without you, but do realize that you're only as important as the other seven people.

**"SEEM" ALLOWANCE:** Perhaps the most important aspect of being a square dancer is the art of getting along with people. Actually this merely means good manners. You as a dancer should constantly study and try to understand the action of people about you. You'll find this "seems" best.

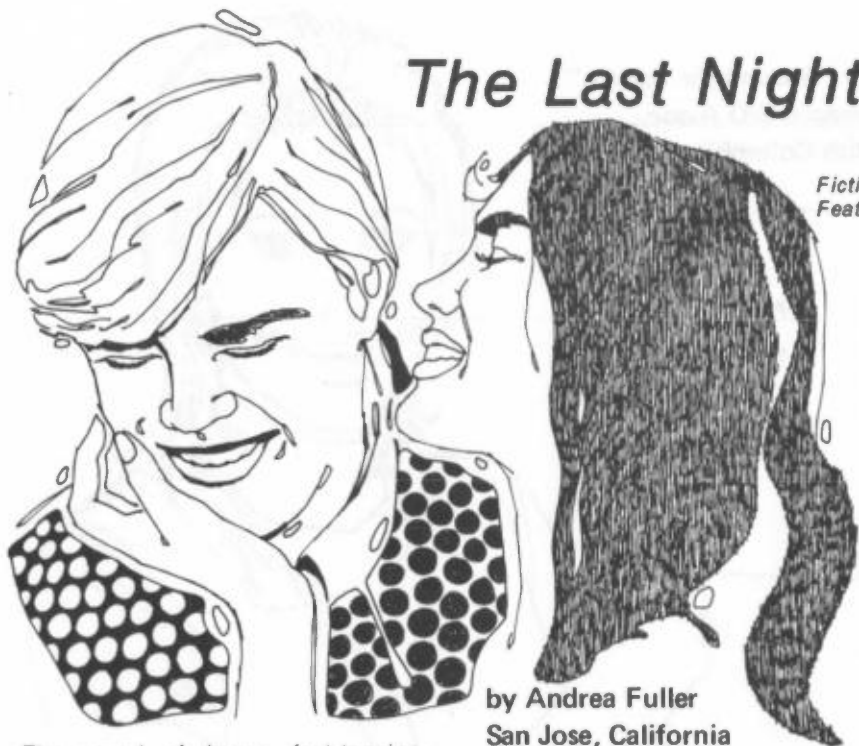
**JOIN IN THE LAUGHTER:** Dancing is fun; don't take it too seriously. Take time to nourish friendships. Take time to love and be loved. Take time to laugh at yourself, as well as with others.

**LIP ZIPPER:** Keep your temper to yourself; it's useless to others. Talk to yourself if you're inclined to exaggerate. "Lord, fill my mouth with proper stuff, and nudge me when I've said enough."



# The Last Night

Fiction  
Feature



by Andrea Fuller  
San Jose, California

The sound of happy foot-tapping, hand-clapping music that came from the open cafeteria doorway where the Grasshoppers danced every Friday night failed to lift Jo Petri's depressed spirits. It had been one of those out-of-focus, out-of-step days, and now, to top it off, she was late with the club's refreshments. She tugged angrily at the resisting boxes filled with sandwiches and fragrant just-baked cookies that were awkwardly wedged in the back seat of her green VW. She knew Lorraine would be waiting with the punch, wondering where in the world she was.

She braced the trio of boxes under her chin and fumbled with her keys. Her husband Stan was nowhere in sight to help, but then, Jo reminded herself almost fiercely, he had warned her this morning he probably wouldn't make it to the dance. She bit her lip, and the boxes wobbled precariously.

"Aha! A lady in distress!" exclaimed a too-cheerful voice. Jo turned to see Drew, a neighbor, and one of the new dancers. "If there's one thing we Bold Knights love it's rescuing fair damsels in distress!" He laughed heartily and took the boxes from her cold fingers.

"Thank you, Drew," she said primly. He could be annoyingly clownish at times. She finished locking the car, and avoided his bright eyes. Never had she felt less able to cope with his eternal gaiety than tonight.

"Follow me, Milady!" He capered toward the doorway.

Inside, the club caller was in the middle of explaining Circulate to the beginner class. "Everyone works together," Kenny Green grinned at his squared-up group. "or we get a real mess!"

Jo scanned the room, waved back to several friends, then headed for the kitchen. She really hadn't expected to find Stan there, but she couldn't help looking just the same. But surely he wouldn't miss the entire night, she thought anxiously, no matter what he had said in anger that morning. They both loved square dancing too much for that.

Drew had dumped her boxes on the kitchen counter and dashed off. Relieved to find herself alone, Jo quietly washed her hands in the oversized sink and set out the club's big silver trays. Lorraine's punch sat nearby. Jo

watched the dancers through the pass-through window as she donned an apron, then transferred ham and cheese sandwiches from the box to the first tray. Keeping busy was good therapy, she told herself. That way one didn't think about one's problems too much.

"Circle right," Kenny called. Beginners bumped into each other, giggling, then smoothed out as each caught on and moved in the correct direction. "Swing your corner," Kenny sang out, and Jo saw another dancer swing Drew's wife, Debbie. They promenaded, the man's hand around her tiny waist. Jo suppressed a small twinge of envy at that lovely little waist. She smoothed her apron over her own too-plump middle. If she weren't such a good cook— she pushed the sandwich tray through the window. If only she had Debbie's light kidding way with men, too. Then she could tease Stan out of this strange mood he was in. Her usual direct questions had met a blank wall. She ripped open the next box, savagely. She shouldn't dwell on it, she knew, especially when there was nothing she could do. But he'd been so remote, so cold for weeks. He wouldn't or couldn't talk about it. Jo sighed. With the kids married and gone, the house was too quiet; with Stan gone so much, it was a tomb.

She slid the second tray into the pass-through. "Take five," she heard, and the music stopped. Then Jo's heart leaped; Stan strode into the hall. She wiped her hands and began to untie her apron. Perhaps tonight they could come together, touch minds, and she could ask the questions that had worried at her peace of mind for so long.

But Debbie ran up to him first. Stan bent down to her to listen, then he looked around quickly. Jo hesitated at the kitchen doorway. Stan took Debbie's arm and they walked outside, together. What could it mean? Debbie on Stan's arm, Stan alone with Debbie.

*Stop being a silly fool!* Jo told herself sharply. Debbie and Drew were a fun-loving, happy couple. She and Stan had had good times sailing, bowling, and now dancing with them. Jealous of Debbie? It was ridiculous!

People were beginning to line up at the refreshment table. She poured the

punch into the bowl, trying to control the quiver of her hands. Stan usually helped her in the kitchen, but tonight—the jug slipped and punch stained the front of her apron. "Oh, no!" she wailed. It had soaked into her dress as well. She had to rinse it out quickly. Without thinking, she headed down the hall to the rest rooms. She couldn't see well in the dimness but she knew the women's rest room was just a few steps around the corner. Then she heard it.

"It's hopeless! It's all so hopeless!" Jo recognized the voice that leaped out from the darkness. It was Debbie.

"Then do what I suggested," was Stan's quiet reply.

Jo stood, one hand on the rest room door. She knew she should leave, all her instincts of right and wrong told her she should go. But she couldn't. Her husband and Debbie, talking secretly? Her knees trembled.

"I'm afraid to do it," the girl answered urgently.

Stan gave a bitter bark of laughter.

"Bogeymen!"

"What?"

"We all have our bogeymen, Honey! I'm afraid, too!"

*Honey!* Jo tried to swallow the searing knot of fear that tightened in her throat. Something silent and small was nibbling at the security of her marriage, her life. Was this why Stan had been so strange all these weeks? Because he was afraid of something— or someone? Tears stung her eyes.

A roar of laughter from the other room startled her. She scrambled through the rest room door and struggled blindly out of the apron. She scrubbed at her dress. Punch stained the sink like blood.

Why, why did things like this have to happen? Why did good, solid married people drift away, lose each other in a busy mixed-up world? She heard footsteps, and dabbed wildly at her eyes. Two dancers came in, chattering and laughing. They mustn't notice anything wrong; she couldn't face their sympathy. She forced a quick smile and escaped.

Back in the safety of the solitary kitchen, Jo dumped the last of the punch. The sparkling stream broke up

and scattered like blurry rubies in the crystal bowl. A hand closed over her arm.

"There you are." Stan looked down at her, his face tired, his eyes sad. "I have to talk to you, Jo. Let's go outside."

Her heart twisted. *No, please, not now — I can't take this now!* She pulled away, blurted, "I have to finish here — the punch —."

"It can wait. I have to talk to you now, while I still have the courage." His hard grip guided her outside, in the dark, on the cold grey concrete. *Cou-rage, cou-rage*, her shoes rapped the warning in her brain. A chill rippled her spine as Stan turned her to face him.

"Tonight someone made me realize —" He shook his head as if to clear it. "That doesn't really matter; what matters is that I haven't leveled with you, Jo. I have to, now." His hands gripped her arms, hurting them. There would be no escape. She waited silently, waited for her world to fall in.

The harsh words hung between them for a long moment. "I'm being laid

off." Then bittersweet relief washed over her as she realized what he'd said. *It isn't us — It isn't our marriage!* She couldn't stop the tidal wave of tears as she crumpled against him.

"Oh, Stan!"

"I know I should have told you before. But I was scared, Jo. I couldn't face the fact that after all these years they could just —"

"It's all right," she sobbed. "We're together! It's all I care about!"

His arms tightened around her. "I should have known," he whispered. "You're a wonder!" He kissed her forehead.

"It's not all bad news. Parker said he had a line on another job for me. He'll let me know Monday." Music started up and Kenny's voice came to them, coaxing, inviting, "Come on, let's square 'em up, boys and girls!"

"I love you, Jo," Stan said softly against her hair. He slipped his arm around her. "Let's get back to the dance."

It was everything Jo needed to hear.

5th  
Annual

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# MY FIRST SQUARE DANCE



by Helen Forrest McKee  
Rutledge, Pennsylvania



It was as light as day that night we started down the long winding gravel road to my first square dance. There was a frosty bite in the air for winter comes early to northern New York State. We could see the grange where the dance was to be held in the distance. The outside was lighted by kerosene lanterns that looked like hundreds of fireflies in the distance.

Some of the farmers brought their families in horse drawn buggies and they were busy unhitching the horses and putting them in the shed behind the grange. The cars were parked in the field, one behind another. There was laughter and children racing in every direction, because the whole family came.

As we stepped inside we could feel the warmth from two large pot-bellied stoves, one at each end of the hall. The long room was lighted by kerosene wall lamps with reflectors, that shed a golden glow over everyone seated on the long benches lining the walls. Some of the women carried large platters of delicious looking food to the kitchen. A wood stove was burning, sending a radiant heat through the whole room.

Mothers with real young children ushered them into the upstairs bedroom where they hoped to settle them down before the dance began. In the room were two of the largest handmade beds I have ever seen. Each bed had a thick feather tick on it that served as a mattress. This was covered by an oversized home made sheet. The parents brought their own pillows and blankets. Most of the farm children are early risers so by eight o'clock they are ready for bed.

There were children sleeping wherever they fit. They slept lengthwise, sidewise and some were curled up like a ball in

their own particular spot. The many mothers took turns babysitting between the dances.

The older children from ten years old and on were permitted to participate and soon learned the many dances their parents did. During the evening it was common to see a grandfather dancing with his twelve year old granddaughter.

The age didn't seem to make any difference, it was how well one danced.

The fiddlers were musicians of great versatility. The wall lamps were bright enough but would never have lighted a sheet of music for them to play from. They all seemed to play from memory, on and on they played keeping time with their feet. The piano player's head kept moving in time to the music. They enjoyed every minute of it and in between sets or dances they were joking and smiling setting the tempo of the evening.

When the caller started to call in his rich baritone voice, "Join hands and circle all", everyone was ready and anxious to start. His voice was clear as rich music which made them want to dance. Sometimes when someone became confused by one of his calls he'd step right into the group and take them through the call again. He was a perfectionist and by the end of the evening everyone seemed to be responding to his enthusiasm.

There were old timers there who always seemed to dance with the same group. They moved with such perfection and grace it was a joy to watch. Their feet were continually moving, sometimes in a little dance of their own. The teenagers, all dressed in their Sunday best usually made up their own set. They never seemed to get tired and danced every dance.

The members of this grange usually

started out their square dancing with the Virginia Reel. Everyone participated in this from the oldest down to the ten year olds.

Then the crowd would thin out and many of the farmers and their wives sat down and visited, watching as the floor filled up with those who couldn't let a dance go by.

Young mothers sat together holding their babies and chatting while they watched the dancing. The babies seemed used to the music and never cried, but slept through it all. Every once in awhile a grandmother would hold the baby and the mother would join the dancers. Everyone cooperated with each other so no one who wanted to dance was left out.

On a small table in the back of the room pitchers of ice cold lemonade and cookies were served to the thirsty dancers. Many a flirtation took place over a glass of lemonade and an old fashioned polka. The ten and twelve year olds were responsible for keeping the pitchers full. They not only filled

them but helped to empty them as well. This was one of the few social events that the farm families patronized, bringing all the young people together from the surrounding area.

At twelve o'clock refreshments were served. The table was spread with cold meats, salads, deviled eggs, homemade bread and rolls, cakes, pies, cookies, jello. The table was filled to overflowing for every farm wife brought her favorite dish and many more. The rafters rang with laughter as each one offered a funny joke or something amusing that had happened.

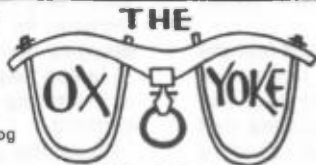
After everyone had eaten their fill and the food was taken care of the parents gathered up their fourteen sleeping children.

Family after family left the grange in the pale moonlight. As my family drove up the winding road towards home a feeling of warmth and contentment filled our hearts for the square dance had brought everyone together and made them feel close in one big happy family.

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# CUEING THAT CLICKS

by Virginia Callaghan  
Sacramento, California

The cues for round dances can be made to sound better than they do. Round dance cueing as it is now done is good technically but it lacks those embellishments and bits of elegance that could raise it to the status of an art.

The elegance of which I speak is *harmony*! Put music in your voice and cue with harmony instead of the spoken word. The harmonious addition of your voice to the music is welcomed by the dancers for its own sake; for even though they may thoroughly know the dance, it gladdens and comforts them to know that the cueing has beauty as well as utility.

Believe me when I say that the cues can be made to harmonize with the music even though they must be sung ahead of the music's phrasing. We square dance callers who cue rounds and know harmony will find that this method is easy to use. Just start with those rounds that lend themselves to this treatment and leave the others until later.

Before I cue a round dance I listen to it and decide what notes to use for the harmony. For example, if the music is in

the key of C, I will use E and G; or if it is in the key of G, I will use D and B. I do not stay on the same note all the time but will vary them to suit myself. Should the chord change you will have to change with it.

After you are competent with cueing in harmony, learn the words to the songs used for the dances and sing portions of them at appropriate times; when there is a chorus, add your voice in harmony with the rest.

After you are using harmony, the dancers may not know what you are doing exactly, but they will like it, and will congratulate you in their own way. Some round dancers who had heard me cue rounds before and after I developed this concept, said they couldn't believe how much I had "improved," not realizing that the technique of cueing had remained the same. Only the harmony had been added.

We all know the ABC's of cueing. It is what you build on this that will separate you from the rest. No matter what your style is now, it will sound better with harmony.

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# The Making of a Caller

by Bud Wolf  
from "Pen-del Fed-Facts," Pennsylvania

As he stands on stage, mike in hand, the caller is usually the best dressed and always the most confident person in the hall. It is not unusual to hear the expression, "Gee, I wish I could be like him." If those wishing stopped to consider what goes into making a caller, they might have second thoughts.

First of all, a caller must spend hours in practice and deny himself the pleasure of numerous social events, as his calling must always come first. As Tevey, the "Fiddler on the Roof," would rationalize, and callers must also, "On the one hand I have a sore throat, but on the other hand I have a full hall."

We have often heard that behind each successful man stands a woman. In what other endeavor could this be more true? The caller's wife sits, often alone, when she desperately wants to be in a square taking part in the fun. She too must often think to herself, as Tevey did, "On the one hand I would rather be home, but on the other hand it's good to

get away from the kids."

She might think of leaving him on the grounds of "social desertion," but she sticks by her man. She offers encouragement even after hearing the same jokes many times over. Don't forget that she is also more aware of the "clinkers" than any of his dancers are.

Last but not least, the caller's friends are his followers, traveling many a mile even to small dances, giving him encouragement and confidence in strange halls.

One can conclude that there are no self-made callers. Each is the product of his talent and perseverance, his wife's patience and encouragement, and the faithfulness of his friends.

*ED. NOTE: This article just could not be included in this Distaff issue without calling attention to the fact that there ARE many female callers for whom the reverse is true. They are assisted by the supportive efforts of loyal husbands.*



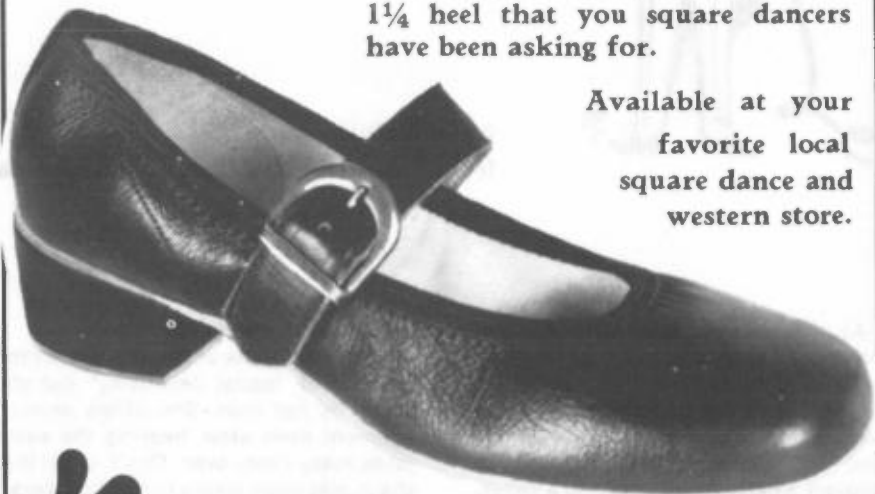
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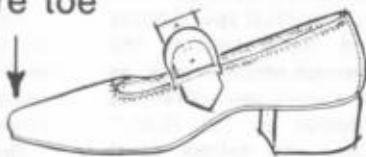
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## A TIME FOR SPEECH

by Cathie B.

Back when our Founding Fathers were doing their thing, Abigail Adams wrote beseeching John to "Remember the ladies". For two hundred years, women have played their roles in history. Those who received recognition are the ones who fought the mores and accepted behavior of their day and pursued a course of their own. Today we have been deluged with pronouncements about Women's Liberation while both men and other women smile amusedly and wonder why these women have become so vocal.

What does this have to do with square dancing? This is a couple activity, is it not, involving men and women equally? If you think so, then some things happening around you have escaped your notice. Or our "square dance mores" are such accepted behavior, we never notice the male orientation.

Let me cite three examples which prompted the writing of this article.

First, here's a caller and his wife who run a free workshop in their home. She cleans the room, prepares refreshments, acts as hostess. At the particular workshop we heard about, the hostess danced only one tip. A poor return for

her efforts!

Second item, a caller-friend of ours retired. Here are her reasons:

"When I started out I went to all callers meetings, clinics, and places to get all of the help available to me, that I could afford. By asking questions, listening, working, trial and error, I surely learned a lot. I worked as hard at being the best caller I could, diligently, and felt I had deserved a fairly good reputation as being considered among the "good caller" group. Still, almost no one would consider me as just a "good caller", it was always, "One of the best LADY callers". In this world of square dancers, 95% are still prejudiced when hiring a caller to call a dance, or to attend a dance. I could give you many direct examples of times when callers with less experience were hired, and at higher fees, just because they were male. I realize this is an age old problem, and neither you or I can change it, but I mention it because I honestly don't believe most people ever realize it happens.

"When I consider all that it takes and in the next breath comes the realization that almost any club president will hire

a male with less knowledge and experience for a higher fee, is it any wonder that we don't have many females who can stick to it long enough to become decent callers?

"Have you ever heard dancers say they wouldn't walk across a street to dance to a LADY caller? I have. They didn't happen to know they were talking to one. Upon questioning some of them, I learned that they had never heard a LADY caller, or possibly had heard one and didn't like her. Those same people admitted they had danced to male callers whom they didn't care for, but would go to dances to hear other male callers."

To be fair, there were also some other considerations but don't these surprise you?

To relate the third item, we'll have to be personal. We have had *American Squaredance* for almost eight years. Since October 1968, both pictures have graced the editorial page, both names are listed on the index page, both the Burdicks work equally hard at separate parts of the magazine. But to judge from letters, phone calls and conversations at dances, *American Squaredance* is "Stan's magazine". Comments have ranged from "Oh, do you write, too?" to "How does Stan do that whole magazine and travel, too?"

Now, dear readers, to complain about this in print sounds petty and small and for eight years, I have been reasonably mute; sometimes I do try to make my point in face-to-face conversations. Somehow the other two incidents this spring forced a decision to speak up this month, our Distaff Issue in a Bicentennial Year.

To put it plainly, the magazine sometimes requires long hours of work, longer for me when Stan is on the road. Weekends are often spent in pasting up, writing and editing articles for typesetting, preparing the puzzles, hunting negatives, checking account books and check book. There is no denying the fact that we are *both* very much a part of *American Squaredance*. Therefore, when my letters are answered "Dear Stan", when phone calls concerning ads and articles come for Stan with the caller refusing to talk to anyone else, when writeups and articles constantly refer to "Stan's magazine",

one gets a feeling of being a non-person, part of the scenery, to be neglected like a dandelion behind a poinsettia.

You may think this sounds exaggerated, but think—how many area magazines have couple-teams as editors? If the husband has a full-time job, who does much of the work? Who gets the public thanks? If they both do, all the time, then you live in a "liberated" area.

How many couples are presidents of clubs, chairmen of associations and conventions? Who presides at meetings? Who does the work? Who is thanked?

As our caller friend said and Stan always reminds me, none of this will change quickly. But let's hope that in the next hundred years, we will learn to look at individuals, recognize their talents and abilities, and let each develop their capabilities.

What specifically can be done? Let's be careful about categories: lady caller (we don't say "gentleman" caller, do we?); caller's wife (is this a mold we all must fit?); presidents (when we really mean a male president). Elect a woman if she's capable; most can do more than take minutes, and *some* can even keep books.

Next time you have a leadership meeting or seminar, check your list of discussion leaders— are they all men? Are you sure no woman in your association could lead a lively, interesting discussion?

Recognize that every caller's wife is a *person*, with a personality of her own. She is *not* another piece of the caller's equipment which arrives at the hall with him, works for the evening and is transported home again afterward.

On the other hand, many men and women do not wish to be in the public eye but will do many chores for the square dance activity. It should be possible for people to "Do their own thing" and be accepted for what they are.

We need, not Women's Lib nor male supremacy, but liberation of "persons", individuals, people. We are all different— that's one thing that made the U.S. great. Let's use the differences to good advantage, and our activity and our world will grow greater.

## *ladies' choice*

What do you do when your square dancing daughter and her fiance come home bubbling with wedding plans for a traditional ceremony but want to square dance afterwards? You do as Marie (and Bob) Bechter of Newton, New Jersey, did. Putting their ingenuity to work, Marie created a lovely white formal dress for the church wedding which could be instantly converted to a square dance dress afterwards for the dancing. Here are Marie's own words:

In deciding which pattern to use, we first discussed the type of dress Linda wanted. Was it to be plain and simple or bouffant and frilly? Once the decision was made we searched our pattern boxes and found Simplicity's 6278. Next came a trip to New York's Seventh Avenue to purchase material. Linda decided she would prefer a light material with an underlining. After visiting five shops we agreed on the Swiss silk organza we had seen in the first shop, with an underlining of polyester satin.

Once I fitted the paper pattern to Linda my job began. I lengthened the bodice two inches and began laying the pattern on the material. I wanted the tatted flowers to be evenly distributed across the bodice, but not in a straight line. The sleeves were a challenge. To get the flowers to appear randomly, I cut the sleeves on a slight angle rather than on the straight of the material as the pattern suggested. Once that was finished, I tackled the skirt where most of the changes in the pattern occurred.

It had been decided to make the first tier a circle tier to eliminate fullness at the waistline. Since I needed a finished length of  $21\frac{1}{2}$  inches for the two tiers,



that first tier was  $8\frac{1}{4}$  inches long with a hem circumference of 108 inches. The second tier had to be  $15\frac{3}{4}$  inches long to arrive at the correct finished length with a  $\frac{5}{8}$  inch seam allowance. This tier was  $2\frac{1}{2}$  widths of the 45-inch wide satin or 115 inches wide. The last tier which made it a floor length gown was made up of four widths of material or 180 inches. (Ordinarily if the first tier is 108 inches, second tier would be 162 and the third would measure 243.) I made the second and third tiers less full to cut down on the weight of the finished gown. I attached the circle tier to the bodice placing side seams to side seams and cutting a short slit in center back for the lower portion of the zipper. Here again I deviated from the original pattern by sewing the second tier to the underskirt of the circle leaving the overskirt free. The third tier was attached in the same manner except that most of the fullness was placed in the back. Each seam in the overskirt and those in the sleeves were French-seamed and hand stitched. Each overskirt hem was hand stitched with invisible thread.

As a final touch I purchased small iridescent pearls which I sewed into the

**Continued on Page 89**

# CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Continuing some more detail from the Callerlab Convention (see page 48, June ASD), we want to re-emphasize that the Mainstream list of 68 basics is now final and official (see page 30, June '75 ASD for the list only), or for full descriptions, order "Mainstream— '75" book from this magazine.

In addition, one plateau above Mainstream was established, which appeared last month on page 54 of this magazine.

Again we'll repeat the address of our new Executive Secretary: John Kaltenthaler, Box 277, Pocono Pines, PA 18350 (Phone: 717-646-8411).

The 41-week prescribed Mainstream Teaching program is as follows:

Nos. 1-38, "Basic" program to be taught in 13 weeks (10 weeks for standard setups and 3 extra weeks for variations).

Nos. 39-54, with the foregoing list, this constitutes the "Extended" program to be taught in 13 more weeks (10 weeks for standard setups and 3 extra weeks for variations).

Nos. 55-68, along with the foregoing lists make up the complete "Mainstream" program to be taught in 13 more weeks (10 weeks for standard setups and 3 extra weeks for variations, making a grand total of 41 weeks after two more review sessions are added).

The "All Position Concept" (APC) has become a byword, like "Mainstream", and is built into the program above. Two things are very obvious— our classes (or extra workshops) have to be lengthened to cover the better part of a year of dancing with the same group. This fall, conscientious callers may want to turn to Learners' Clubs, lasting a full year, instead of traditional "classes" of 25 or 30 weeks. Sponsoring clubs are urged to cooperate to make these programs work, rather than insisting on graduations being held in early spring followed by immediate integration of graduates into the clubs. Set the stage NOW for your fall program!

We'll elaborate still more on this next month.

## QUARTERLY MOVEMENTS

The Quarterly Movements Committee of CALLERLAB, entrusted with the selection of worthwhile experimental figures for mainstream dancing, has selected one new movement and one review movement from the Mainstream Basic List for the months of July, August, and September.

The new movement selected, Track II, was a heavy winner according to the report of the Committee. It would have been relatively simple to suggest a second new figure in view of the sizeable number that have recently emerged. Credit should be given to the Committee, headed by Jack Lasry and composed of a dozen or more caller-leaders, for their restraint and judgment in selecting only one.

### *Track II by Dick Bayer*

The action starts from a completed double pass thru formation. The normal formation is easily set up by having the head couples lead right and circle to a line, lines pass thru, wheel and deal and double pass thru. *The boys are in the left track and the girls in the right track.*

The dancers will work together in tandem, i.e. the trailing boy will follow in behind the lead boy and the girls will do the same (trailing girl will follow the lead girl). The

Continued on Page 90







Dyan Hunt & Gary Kennamer dance  
a stately Minuet (See cover also).  
Other dances shown are Contras,  
Quadrilles, Texas Star (Squares), etc.



# Texas' Big, Bright Stars

One way to portray a country's history is through folk dance; South West Texas State University's Folk Dancers have been interpreting America's past for the San Marcos (Texas) Bicentennial Commission. "Music On The River" a Bicentennial celebration was held this year on April 10, 1976. The San Marcos River, winding its way through Sewell Park, served as the backdrop for the historical presentation titled "The Evolution of American Folk Dance".

Our forefathers brought to this continent the dance heritage of their native lands. Many diverse ethnic influences enriched the folk dance of our young country. America developed its own dance form; an indigeneous dance that embraces peoples of all ages, cultures, economic levels and faiths. Spectators who view American folk dance (square dance) with historic acuity and perceptive vision may find ancestral ties in the positions, formations, or basic movements that are older than our bicentennial country.

The 1789 Inaugural Ball, of the first president of our country, was formally opened when the President led the first dance in the evening— a minuet. The SWTSU Folk Dancers followed in the footsteps of George Washington as they began the program with a stately minuet. The posturing gestures and the mincing steps were dictated by the heavy gowns and the elaborate coiffures of the 18th century dancers in the courts of France.

From the aristocracy of Italy, the square dance formation, the quadrille, was imported to France by Catherine de Medici upon her marriage to Henri, duc d'Orleans. The quadrille joined the minuet as court dances and they became a part of the court life of Europe. By the 19th century the quadrille had become a popular ballroom dance and the minuet had died a natural death. Dance programs of the 1800's, from the ballrooms of New York City, included the emigrated quadrille.

The program continued with a beautiful rendition of the grandfather of the "American" square dance, the *Italian Quadrille*. This precise, stately dance carries overtones of the minuet with the high handholds, the partner relationships and the deep curtseys. Many basics performed in contemporary square dance are a viable part of the *Italian Quadrille*.

A dance in the "round", was performed to the familiar strains of Edelweiss. The choreographed dance is reminiscent of the early ballroom dances of the latter part of the 18th century. The three-step dance patterns preceded the entry of the German-Austrian peasant weller, or spinner, upon the ballroom dance scene; a dance which became known as the waltz.

"Longways" dances, or line dances, were first recorded by dance historians in the 17th century. Known as CONTRAS, the dancers performed a blend of five contra dances which covered a span of two hundred years. "Dumbarton Drums", a dance of the Revolutionary War opened the medley of dances and the beautiful "Hills Of Habershan", a contemporary contra led the dancers through complex transitions of duples and triples, in crossed and uncrossed formations, as well as a "line of four" or a mescolanz formation.

At the turn of the 20th century the quadrille dance, the "Texas Star" was a popular square dance enjoyed by all ages. No social event was complete unless the Texas Star had been called at least once during the evening. The young University dancers truly brought this dance to life as they ran across the bridge over the beautiful San Marcos River and literally brought spectators to their feet as they stomped and clapped to cheer the dancers on to even more vigorous spins and twirls.

The program was completed when Dave Allen, of Schertz, Texas, called for the Hilltop Wranglers, a SWTSU square dance club.

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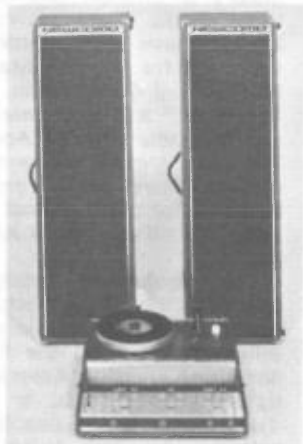


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# FEEDBACK

## In Response to CALLING TIPS, April: Accreditation of Callers

Attention: All towns with amateur caller problems. Please realize that if a person has the desire to be a caller, everyone should help him or her and at least give him or her a chance. Accreditation as was defined in April's issue could hurt his or her chances. One way of upgrading callers in the area is increasing the numbers and quality of beginning caller classes as well as providing some intermediate classes. Where time is a problem, teachers could alternate sessions.

Accreditation as described is neither necessary or valid. If a guy or gal wishes to start a club and he or she can get dancers to put up with him or her — great, the best teacher for calling is direct experience. If the dancers don't like the caller, nothing is keeping them from joining another club or not inviting him or her to call for a dance. The final judges will be the dancers anyway; no matter what a group of callers decides, if dancers don't like a caller they won't go to his or her classes or ask him or her to call for their dances. If you want to screen your "caller from the floor" dances, simply make a restriction that only callers with a recognized or association club are allowed to call. Occasional amateur caller nights at workshops and party nights could give student callers and interested dancers a chance at the mike.

Hold off on "accreditation by fellow callers" and follow these suggestions. If you do insist on some method of accreditation, by all means let the dancers decide and not the callers. Opinions of fellow callers are not objective and therefore not fair judgment criteria. Let the club representatives to the association discuss and decide. Dancers are the ones who have to dance to the caller and they, therefore, should have the say-so as to who calls their dances.

*John Rubert  
Arcata, California*

---

Cresthaven Squares, Class of '76, West Palm Beach. Instructors: Tom and Inez O'Brien. This photo was sent to point out that Cresthaven [see feature last month] is an equally important center for square dance clubs and classes such as this one, and that retired citizens are enjoying "new life" by the thousands in our wonderful activity.



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# IT REALLY HAPPENED



"Good grief! It's time to go. Aren't you ready for the square dance yet?", questioned Rob, my husband, for the fourth time.

"Of course I'm ready. I always dance in my underwear. Anyway, have you ever known me to be late?"

"Well, put it this way, honey, you were on time once in April of 1969.

"Okay, so I have a little fault or two. Shall we go into yours? How about the-----."

"Never mind. I'll wait in the car." he replied as he headed for the door.

"Be there in a minute."

Hmm, I thought, as I slipped into my skirt. What's wrong? Oh, my gosh, the hook's busted — and my other dresses are at the cleaners. Well, I'll just have to pin it.

HONK!

"Okay, I'm hurrying. Now where's a pin? Any pin. Any little misshapen excuse of a pin."

HONK!

"Oh, it won't go through this belting. Ouch! My finger. There. That will have to do."

HONK!

"I'm coming. I'm coming."

"Open the door, Rob, so I can get all my skirts in. By the way, did you know that people who sit on the horn are neurotic, psychotic, exotic and suffer from an Oedipus complex?"

"I'll accept the rest", said Rob, "as long as I'm exotic."

"Nice crowd tonight." I said to Jim, one of the dancers, as we entered the hall.

"Yes", he said, "they're just starting a tip. Let's dance."

"Okay, let's go."

.....heads up and back  
Square thru four hands around

Swing your partner

"Ouch!" cried Jim as he swung me. What? What'd you say?"

.....then promenade  
Promenade the ring

Find your corner and swing.

"Ouiwee," cried my corner, Sam Grant, "My finger!"

"Your finger?" I said, "What? Oh, my gosh, my pin's come loose."

.....weave around that ring

Find your honey and give a little swing

I looked my next partner right in the eye and said, "Don't swing me."

He looked shocked. "Why not?", he asked.

"I'm dangerous. Take my word for it."

Then it dawned on me. If my pin was loose, I could be parting company with my skirt at any moment. I looked toward the side for someone to take my place, but no luck there.

.....swing her

Too late. "Good grief", cried Roger, my new partner, "What happened? I'm bleeding."

"Oh, Rog, I'm so sorry", I said, as the dance continued.

I thought to myself, won't this torment ever end? I've jabbed almost every man in the square, Roger may need a transfusion and I'm mincing around as if walking on eggs, so my skirt won't fall off. If it does, I'll pick it up, walk sedately out the door and head for Manchuria.

.....wave to the gal across the hall

That's it. That's all.

"Look fellows", I said, "I'm really sorry but you see, I came pinned together and — gosh, Roger, you're bleeding quite a bit. Can I do something?"

"Forget it, Sue, but the next time I'm dancing with you, remind me to wear my spurs."





# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — July 1951

Chassez— a dance term almost lost in antiquity— is discussed with its many variations: chassez to partners, chassez all, chassez across, etc. A slide-close step to either right or left for any number of steps, it survives today in square dancing as sashay (no longer even listed in the 75 basics) and in rollaway with a half sashay.

A list of folk dance publications in the U.S., 1950-1951, compiled by Ralph Piper, included 25 magazines plus 5 other publications that carry news of folk and square dance events. Some titles and editors that still "ring a bell" include *Northern Junket*, Ralph Page, editor; *The Roundup*, published by the Folk Dance Federation of Minnesota; *Squares and Circles* of the St. Louis Folk and Square Dance Federation; *Open Squares* from Southern California; *Footnotes* from Washington State; *Sets In Order*, edited by Bob Osgood; Charlie Baldwin's *Country Dance Serenader* and our own *American Squares*.

## 10 YEARS AGO— July 1966

Frank Lane, the name and the man, are synonymous with directional calling in today's square dancing. Squaredance magazine talked with Frank about directional calling and the ideas behind it in a recent interview. He first commented on his preference for more directionally called movements over a great percentage of new figures. "Many of the new figures can be called with existing terms that we already have at our command. I can't see any reason to put the burden on the dancers of having to memorize several new terms every month." Frank points out that many callers are forced away from

directional calling by dancers who request too much new material. "However," he adds, "dancers come to a dance to be entertained. If they have fun, they'll come back. So it's up to the caller to use his experience and good judgment to give the dancers what they really want." Putting the dancers first— that's directional calling in a few precise words.

From Ottawa, Ontario, Peg and Gerry Mace share some hints about round dancing gleaned from their ten years of experience as round dance teachers. First, they advise, know your dance level. Different levels of dancing appeal to different people. Next, learn a variety of dance rhythms. In recent years the polka, cha cha, tango and an occasional English quick-step have joined the long standing waltz and two-step. Knowing a variety of dance rhythms allows teachers a wider program range and dancers the fun of doing all types of dances. Finally, watch your styling. There are almost as many styles as there are round dance couples. Dancers must realize that style is affected by physical qualities— the tall man and petite lady cannot express their dance movements in the same way as a short man and tall lady. But there are certain styling fundamentals which all dancers can observe. Too much emphasis cannot be put on encouraging new dancers to develop a smooth, gliding, or flowing style. It is vital that instructors set the example. Also, leaders who affect an extremely elaborate style invariably produce an "I could never do that" reaction among new dancers. Moderation of one's own style is a challenge that faces every teacher.



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# Bicentennial Briefs



Photo by "The Newtown Bee"

Two three-couple sets of the Country Steppers, Newtown, Connecticut, are doing a six-handed reel of the 1770's. The figure being started is the "right and left," an eight-bar, phrased square thru with rounded corners.

The Country Steppers repertoire at present includes:

Fisher's Hornpipe 1780  
Black Joke (Music 1721)  
Miss Moore's Rant c. 1780  
The Young Widow 1788  
Soldier's Joy (Muzzey ms. c 1790)  
Maid of the Oak 1788  
Irish Wash Woman 1791  
Sweet Richard (Music 1742)  
St. Patrick's Day In the Morning  
(Music c. 1756)

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The Convention (La Jeunesse) 1780's  
George Washington's Favorite 1790's  
The Marshal c. 1790's

English Country Dances:  
(American origins in English dance)  
The Black Nag 1650  
Nonesuch 1650  
Sellenger's Round 1670  
Jack's Maggon 1703  
Gasconne (via the French) 1710  
The Hole in the Wall 1721  
Zephers And Flora 1728  
Newcastle 1650

*Chip Hendrickson*



**Fifty couples from the nine square dance clubs in Cobb County, Georgia, formed a Precision Dance Team to help celebrate the country's 200th birthday.**

Cobb County, just across the river from Atlanta, is the land of grits and pork chops, where "Honey Child" is the by-word and square dancing is king. The Cobb County dancers are exhibiting to entertain the citizens and to promote square dancing. After several performances at local parks, their grand finale was a part in a pageant, "Cherokees to Galaxies" telling the story of the county's growth to the modern day. (The Galaxie is the C-5, world's largest airplane, built in Cobb County at Lockheed.) The pageant told a story in dance: ballet, square, ballroom, charleston, tango, jitterbug and the bugaloo, and was presented at the new million-dollar Civic Center. The Cobb Dancers brought square dancing to people who had never seen dancing as they do it, and would like to think that through their efforts, the image of square dancing was raised in the eyes of the non-dancers.

*Corky Hudgins*



**Oregon Square Dancers, the same group that recently traveled to the Panama Canal Zone and Central America, and their caller Jim Hattrick [sixth from left] in the bicentennial outfits used for demonstration of early dances which led to modern day square dancing. The group changes to matching shirts and dresses for concluding routine with precision dancing.**

*Ed & Mary Warmoth*

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- 2026— MIDNIGHT/WILDWOOD FLOWER [Hoedowns]
- 2025— PATRIOTIC MEDLEY, Johnny Wykoff & Jerry Helt\*
- 2024— NEVER NEVER LEAVE AGAIN, Caller: Al Brownlee\*

## DANCE RANCH RELEASES:

- 633— WHISTLE AND BLOW YOUR BLUES AWAY, Frank Lane\*
- 632— C.B. BLUES, Caller: Ron Schneider\*
- 631— ACTION/REACTION [First Hoedown on DR]

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- 1286— OLDHAM COUNTY LINE, Caller: Mike Sikorsky\*
- 1285— YOU'RE MY BEST FRIEND, Caller: Horace Guidry\*
- 1284— PALOMA BLANCA, Caller: Lem Smith\*
- 1283— OH LONESOME ME, Caller: Lem Smith
- 1282— I LEFT MY HEART IN SAN FRANCISCO, Jerry Thole\*

## LORE RELEASES:

- 1153— COME WHAT MAY, Caller: Johnny Creel\*
- 1152— IT'S GONNA BE A HAPPY DAY, Caller: Stan Ruebell
- 1151— FOUR LEAF CLOVER, Caller: Harold Bausch\*

## SWINGING SQUARE RELEASES:

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson\*
- 2372— MORE AND MORE, Caller: Les Maire\*
- Music: BLANKET ON THE GROUND

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- 1366— WALKIN' OVER YONDER, Caller: Doyce Massey\*
- 1365— UNDER YOUR SPELL, Caller: Allie Morvent\*
- 1364— C.B. HANDLE SONG, Caller: Joe Sorrell\*

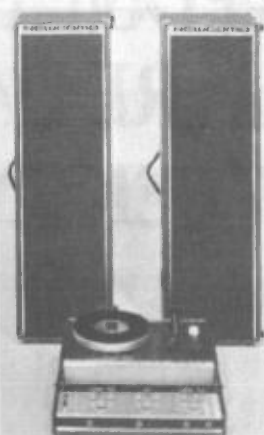
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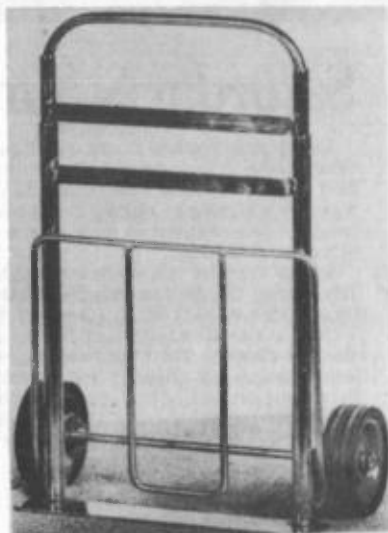
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## Saturday & Sunday, September 11 & 12

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Special rates for this event are: adults (age 12 and over) \$5.25 (regularly \$6.75); children (age 6 through 11) \$4.25 (regularly \$5.75). Tickets are good for both days. Special admission for dancers and their families includes unlimited use of all rides and attractions, dance sessions during both days, plus the special dance around the city square from 6:30 p.m. until 11 p.m., Saturday, September 11.

**Feature Caller:** Singin' Sam Mitchell from Holiday, Florida

**Staff Callers:** Virgil Gemeinhardt of Springfield, Missouri  
Norman Madison of Kansas City, Missouri  
Art Galvin of St. Louis, Missouri



For more information contact Sonny Horton, Square Dance Weekend, Silver Dollar City, MO 65616; or telephone (417) 338-8206.

# STRAIGHT TALK

Saturday night we attended a square dance, if you could call it that, in which the caller made every attempt (successfully, too) to break down the squares. He found at the start that most of us did not know *Horseshoe Turn*, and he called it over and over again to the point where some people sat down, and our club president voiced absolute disgust and went home along with several others. We came to a dance and not to a workshop. These big dances should be designed to keep people dancing, not to show off the fact that the caller knows calls that we do not know. Some seem to delight in doing this and in throwing tricky things over and over and over until fifteen squares are standing while maybe two or three have made the grade.

Bob Dawson repeatedly stated, "We came to dance. I shall call things I think you know, but if I throw you, I shall immediately pass along to other calls. I intend to keep you dancing....." In my book this is the mark of a great caller — he keeps you dancing. We danced this winter to Jerry Haag, Gary Shoemaker, Mac McDaniel, and many other big time callers, and most of these are thoroughly aware that dancers should

be kept dancing.

If the caller had stopped and workshopped with a walk-thru on *Horseshoe Turn*, it would not have been so bad, but this was not done, and the result was worse than a bucket of worms in most squares that kept trying it. We would not attend another dance where this man was calling. We would go further and state that several of our club members have changed their minds about attending a festival where he is calling.

Some gimmicks are all right and are fun, but this caller said, *Girls trade, boys trade, men trade, women trade, pretty ones trade, sexy ones trade, bosses trade*, and he threw these things so fast all the squares broke down. The only one really laughing was the caller.

I think callers should take a good look at their work, and realize when people pay \$3 per couple or more to get to dance, they do not want to be forced to stand more than half the time. So many calls are familiar to most dancers that he can easily pass on to something else and keep things moving. I don't think I am alone in this view. I would bet a lot of square dancers agree with me.

Jack Thompson  
Mechanicsville, Virginia



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# square line



A whole series of questions make up "Square Line" this month. Written lightheartedly in the "Long Island Promenader," this interview brings out some serious points to consider.

**AN INTERVIEW WITH NORMAN SCHNITTMAN, THE 200 YEAR OLD MAN: A BICENTENNIAL INSIGHT**  
Submitted by Norm & Addy Schnittman

**A. I understand you've become a devotee of square dancing. Do you enjoy it as much as folk dancing?**

**N. No one enjoys square dancing!**  
**A. No one? Then why do people go square dancing?**

**N. Why do people keep going to cocktail parties? It's in the hope that the next time it'll be better. It's like happiness. Everyone pursues it, but do you know of anyone who has caught it?**

**A. Well, what seems to be the problem?**

**N. Square dancing is 100% American — like apple pie.**

**A. What's wrong with that?**

**N. That means it was brought over on the Mayflower by the Pilgrims, and you know how they felt about dancing.**

**A. Then why did they introduce it?**

**N. The people had to dance to celebrate special occasions, so the Pilgrim Fathers said, "OK, you can dance, but you can't enjoy it because then it becomes sinful."**

**A. How do they keep you from enjoying it?**

**N. The caller watches you closely. As soon as he sees even a faint sign of**



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pleasure, he makes you stop dancing and allows everybody else to continue.

**A. You mean they actually stop the music?**

**N.** Oh, no, they're too cunning for that. They just call something you've never heard before — and the whole set has to stop.

**A. That sounds terribly unfair.**

**N.** It certainly is. It's as if, after learning a new language, they were to change the vocabulary.

**A. Why don't you get another caller?**

**N.** It makes no difference. They're too well organized. They meet periodically and contrive new calls.

**A. Then why don't all dancers get together and protest?**

**N.** We can't get together. *We don't speak to each other!*

**A. Really? You're putting me on!**

**N.** Nothing of the sort. That shows you how devilishly Macchiavellian they are. They know human nature. When they break down your set, each person blames the other for not

responding to the call, and so it ends up that no one is on speaking terms with the others. It's a very divisive activity. It pits American against American. I'd say it borders on the subversive. They say "Allemande left," don't they? Never "Allemande right!"

**A. So I guess you'll be giving it up.**

**N.** Of course not! What else would I do down in Florida?

*The following letter arrived with no address on it, so we are publishing the answer to it, hoping the writer and any other stumped puzzle-doers, may see it.*

In the November American Square Dance there was a Logic Problem. My husband and I and five of our six children square dance and we were trying to solve the problem. We all came up with different answers, so I'm wondering if you'd send the answer.... Here's the way it went:

A noted detective met a certain demonstration set at the last convention. All the men (John, Frank, Ted and

**Continued on Page 85**

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# People

IN THE NEWS



Jack and Ethel Cook were surprised recently when they called a regular club dance for the Swinging Squares of Cutlerville, Michigan. Their square dancing friends from many area clubs turned out to help them celebrate their thirtieth wedding anniversary. Club Presidents **Bill and Fran McIntyre** presented the Cooks with flowers and a four-layer wedding-style cake. Callers **Birdie Mesick** of Lansing and **John Cook** of Allendale took over the calling duties so that Jack and Ethel could enjoy dancing together.

An Erie Pennsylvania square dancer, while riding his bike to work, was struck by a car. He is in bad condition with a crushed spine and many other injuries. Cards from square dancers would brighten his days. Send to **Ed Rick**, Room 449, Hamot Hospital, Erie PA 16502.

**Marvin Labahn** assisted with the Bicentennial Square Dance Program at the Pan-American Day celebration in

Continued on Page 66

# 26<sup>th</sup> National Square Dance Convention<sup>®</sup>



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**ATLANTIC CITY, NEW JERSEY CONVENTION CENTER**

## **ON THE BOARDWALK**

By the sea, by the sea! Welcome to romantic Atlantic City for the 26th National Square Dance Convention. The boardwalk, Convention Hall and major hotels are situated on the beach at the edge of the Atlantic Ocean. Enjoy the finest in salt water bathing, sunning on soft sand beaches, and strolling the length of the seven-mile boardwalk lined with shops filled with goods from all over the world.

There is something for everyone — square dancing, of course, at Convention Hall, in the hotels and outdoors on the Boardwalk. Famous Steel Pier juts out a half-mile into the ocean, and this summer will have one million dollars worth of new rides and a \$300,000 theater that will seat 2200. The athletically inclined may ride horseback on the beach, bicycling on the boardwalk and hiking on the beach; the more sedentary may sit and enjoy spectacular ocean views or go for boat rides on the ocean or ride in rolling chairs along the boardwalk. Deep-sea fishing is excellent and some of the finest seafood restaurants in the country are found here. Eateries range from ultra-exclusive to hot dog stands and offer foods from all over the world.

You may remember Atlantic City as the home of the Miss America Pageant and salt water taffy, as well as the game of Monopoly which originated nearby and uses the city's outline for its playing board. The very best entertainment, however, is free — the sun, the sand and the fresh smell of the sea. Atlantic City is waiting to welcome you in 1977!

Dancers will enjoy over 500,000 square feet of air-conditioned space — among the largest and finest halls yet! What does this mean in size? About 11½ acres or nine football fields.

All committees are working to make the 26th Convention, June 23, 24, and 25, 1977, the best convention yet. Space assignments and levels of dancing have been planned. The education committee has planned approximately eighty hours of panels, clinics, seminars. There will be dancing in the Rotunda in front of the convention hall, overlooking the beach, with the boardwalk passing right in front. Two hours of outdoor dancing is programmed, weather permitting. After parties, trail in and trail end dances will be scheduled.

Put these dates on your calendar now — June 23, 24, 25, 1977. For information write: PO Box 383, Glassboro, NJ 08028.

# Dancing Tips

by Harold & Lill Bausch

Has the day of "Specialization" come to square dancing? It may well be that it has. Time was when a caller was a caller of square dances— and that was that. A dancer did all the dances that a caller called— and that was that. However, now we have such a wide variety of types of square dancing that callers and dancers alike are choosing the type they want.

I find this hard to enjoy, for it is a divisive thing. Too often we find that the "high frequency dancers", those who dance two to three or more times a week, just don't enjoy dancing with the once-a-month dancer. Now don't jump at me— I know most aren't that way, but some are.

We know that any type of hobby must continuously offer a bit of a challenge to hold its interest, and so the new calls and new figures do have a place. However, the use of new calls exclusively to hold interest is becoming more of a challenge than it is of value. Callerlab is to be congratulated on recognizing this and doing what it can to hold down the excessive release of new calls. Still, with all the note services and magazines publishing new calls as they are produced, we find each caller using the new ones he feels are interesting, and the dancers going out to various callers are getting hit with so many calls that it is "mind boggling"! To make it even worse, the dancers come to their club caller and ask him to do each call they've heard from every caller they've danced to. Can you imagine how many new calls are propagated that way?

Callers find it difficult to keep up; dancers find it difficult to keep up. Dancers quit— callers quit! Frustration reigns supreme! It is amazing that our numbers do continue to increase as they

do. In my own humble estimation, square dancing is on the upswing and our numbers are probably 25% greater now than they were five years ago.

This then has to mean that somewhere along the line someone is holding the ship steady. How? By using good judgment and refusing to be pushed into things that shouldn't be, and by continuing to make square dancing fun. Who? Well, mostly it is the local caller— the fellow who night after night calls the local club dances, not necessarily the fellow who gets the limelight or an excessive amount of praise, but the steady fellow who keeps the clubs going so they can afford to hire some "Hot Shot" from out-of-state for their special dance.

I make these statements without hesitation because I have the opportunity to play both parts. I know from personal experience how difficult it is to keep up with the new, without losing the good of the old. I know how difficult it is to go from beginner level one night to advanced workshop the next, to club level the next, to one night stand the next; and often do two types in one day because of an afternoon program and an evening program with two different groups.

Oh yes, speaking of challenge, your modern day caller has it all right! And the challenge is to be very versatile, or otherwise he will have to specialize in one type of calling. Most of us do not want to be limited to any one level because we don't want to give up our friends in any group— nor do we want to say goodbye to our dancers once we have taught them. Teach them to walk, and you want to be with them when they run, too.

An added thought ....

How would a caller describe the "ideal dancer"? He is one who enjoys all levels of square dancing and lets his fellow dancers and the caller too know that he is having fun! Come to think of it— dancers might like that kind of a caller, too!







## SO YOU WANT TO BE A CALLER

No denying it. Today it's tough to be a caller. It certainly involves more effort, concentration, sacrifice of time, technical know-how and dedication than it did a decade ago. Calling is a profession. It's a business. It's both an art and a science.

The qualifications are more exacting than ever before, which narrows down the prime candidates. And what's worse, the financial rewards have not noticeably increased in the last decade. The myth that a few full-time callers are getting rich is purely a myth. Any caller we know "doing very well financially" has a second source of revenue, you can bet. On the other hand, calling can provide a healthy supplemental income for those who can create a demand for their services.

Let's take a look at the demanding qualifications of today's caller. In our opinion, here they are, in relative order of priority:

1. Cooperating wife (spouse), if married.
2. Ability to keep the beat and call on it (including cadence, rhythm).
3. Pleasant voice, appearance, personality.
4. On key, musical knowledge, phrasing.
5. Choreo knowledge, material, systems.
6. Able PR guy or gal, leader, organizer, teacher.
7. Business-person, ethical, conscientious.
8. Equipment know-how, care, use, set-up.
9. Has current resources, knowledge of activity.
10. Dance-dance-dance (experience).

It is reassuring for the calling profession and for the total square dance activity to see six or eight

hundred callers/spouses attend a callers convention (Callerlab) at an average expense of several hundred dollars apiece. We know each member had to "dig deep" for the cost, and give up bookings around that time besides.

Probably the profession is blessed with an unusually large number of individuals who are NOT involved for the financial rewards offered, but who ARE involved because of the personal satisfaction of creating a large measure of joy and benefit to others.

To sum it up (from a long-time career caller) we'll simply advise potential callers or newer callers to look at it this way:

- A. Do you like people?
- B. Can you meet the ten qualifications above?
- C. Can you agree to a modest financial reward?
- D. Are you ready to work hard and make sacrifices?
- E. ATTEND A CALLERS SCHOOL THIS SUMMER OR FALL!

(see June ASD, pps. 60-61)

The Caller College or training program a new caller may choose to attend can make a big difference in his budding career. It is best to take vacation time, take one's wife or husband, and be prepared to "dig in" at the site for the three to six day period, leaving the everyday routine and concerns of home far out of reach.

Check the curriculum of the College if it is advertised as such, making sure it coincides with the Callerlab suggested curriculum, and is balanced. Are the caller-coaches members of Callerlab, and accredited by Callerlab to teach? Specifically, has each caller-coach taught five compelte training programs (Callerlab-endorsed) and called dances for ten years or more? At the moment these standards are provisional, but soon will become official, no doubt.

Location, cost, number of staff members, and specific skills of staff are all determining factors, but the key decision a newer caller should make is to start with a foundation of formal caller-training.



# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks  
Interesting choreography arrangements  
using no more than Mainstream Basics  
plus Callerlab-endorsed Experimentals



Heads square thru four hands  
Square thru, heads four, sides three  
Sides divide and star thru, centers in  
Cast off three-quarters,  
Square thru four, trade by  
Square thru, heads four, sides three  
Heads divide and star thru  
Left allemande.....

Heads square thru two, square thru two  
Wheel and deal,  
Centers square thru two, clover and  
Square thru two, clover and pass thru  
Square thru two, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Heads square thru four  
Square thru three-quarters, trade by  
Square thru four, ends fold, star thru  
Boys run, scoot back, boys run  
Square thru two, trade by  
Left allemande.....

Head ladies chain  
Heads square thru four, sides rollaway  
Swing thru double, centers run  
Half tag, grand right and left.....

Heads square thru four, ocean wave  
Single hinge, split circulate  
Once and a half, girls hinge  
Girls cross run, half tag right  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, half tag  
Curlique, boys run, ferris wheel  
Centers pass thru, star thru, pass thru  
Wheel and deal, zoom  
Centers pass thru, left allemande.....

Heads square thru four, circle half  
To a two-faced line, half tag  
Cast off three-quarters, recycle  
Sweep a quarter, slide thru  
Pass thru, trade by, circle half  
To a two faced line, half tag  
Cast off three-quarters, recycle  
Sweep a quarter, slide thru, pass thru  
Trade by, left allemande.....

Head ladies chain  
Heads square thru four, sides rollaway  
Pass thru, U-turn back, ocean wave  
Centers run, half tag, trade  
Grand right and left.....

Heads square thru four, circle half  
To a two-faced line, half tag, girls run  
Half tag, swing thru, eight circulate  
Boys run, pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, three-quarter tag  
Clover and turn thru, clover and  
Pass thru, star thru, promenade  
Heads wheel around, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads square thru four, star thru  
Pass thru, three-quarter tag  
Clover and turn thru, clover and  
Pass thru, swing thru, recycle  
Square thru three-quarters, trade by  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, three-quarter tag  
Clover and spin the top, step thru  
Star thru, California twirl  
Right and left thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads lead right and circle to a line  
Box the gnat, centers rollaway  
All pass thru, three-quarter tag  
Clover and turn thru, left allemande.....

Head ladies chain across  
Chain back three-quarters  
End ladies chain three-quarters  
Same ladies chain across  
Heads lead right and circle to a line  
Two ladies chain, ends ladies chain  
Left allemande.....

Heads square thru four, ocean wave  
Centers trade, curlique, scoot back

Boys run, right and left thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads lead right and circle to a line  
Ocean wave, centers trade, curlique  
Eight circulate, boys run, star thru  
Pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Ocean wave, ends trade, curlique  
Eight circulate, boys run, star thru  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

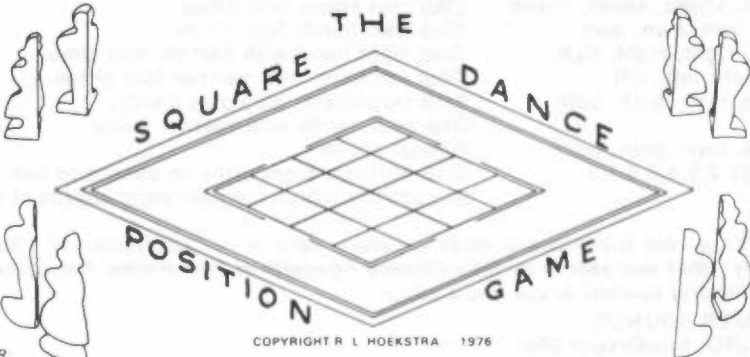
Heads lead right and circle to a line  
Pass thru, girls trade, curlique, recycle  
Star thru, pass thru, girls trade  
Curlique, girls trade, recycle  
Sweep a quarter, left allemande.....

Heads lead right and circle to a line  
Pass thru, girls trade, curlique  
Walk and dodge, wheel and deal  
Girls turn thru, boys courtesy turn them  
Pass thru, girls trade, curlique  
Walk and dodge, wheel and deal  
Girls turn thru, boys courtesy turn them  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, boys cross fold, curlique  
Walk and dodge, wheel and deal  
Boys left turn thru, swing thru  
Ends turn back and circulate  
Bend the line, pass thru, girls fold  
Curlique, square thru three-quarters  
Trade by, left allemande.....

*The next two are from Beryl Main:*  
One and four roll away  
Two and four lead right, do-sa-do  
Ocean wave, boys trade, girls trade  
Swing thru, centers circulate two  
Swing thru, ends circulate two  
Tag the line in, pass thru  
Ends cross fold, star thru, substitute  
Bend the line, left allemande.....

One and four rollaway  
Two and four lead right, do-sa-do  
Ocean wave, boys trade, girls trade  
Swing thru, centers circulate two  
Swing thru, centers run, tag the line in  
Curlique, eight circulate two  
Same sex trade, eight circulate two  
Face partner, star thru  
Lead couple California twirl, dive thru  
Right and left thru, pass thru, star thru  
Crosstrail thru, left allemande.....



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FOR

**CALLERS** — to clarify some of the more confusing figures with just a few people looking for a little extra help without having to get a demonstration square together. A real boon to the caller wanting to work out new ideas.

**TEACHERS** — to more clearly show just how a call is to be danced without depending on vocal instructions to novice dancers. A valuable supplement for new classes.

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# easy level

*With all the Fourth of July parades, here is a "Mark Time Mixer" submitted by Jack Hidde of Appleton, Wisconsin. This gem uses the music on the reverse side of "Alley Cat" which many caller have had in their cases for a long time.*

## MARK TIME MIXER

RECORD: ATCO 45-6226

FORMATION: Several. Once the hand patterns are learned, they can be easily adapted to various formations: 1. Dancers in large circle, facing center. One couple in the middle of circle starts the mixer by performing the hand rhythms. On "Change," both of these dancers select a partner from the circle to repeat the mixer. Hand rhythms continue until everyone has been chosen. Until the circle players have been selected as partners, they do the rhythmic patterns individually, facing center. On "Change," they march about in place with arms crossed; 2. All dancers have partners, spaced informally about a designated area. On "Change," they all move to find new partners; 3. Dancers with partners, double circle, facing each other. On "Change," boys and girls leave partners by side-stepping in time to the music to the right, passing one person and stopping at the next (new partner).

## HAND PATTERNS:

Knees, knees, knees, knees	Slap own knees four times
Own, own, own, own	Clap own hands four times
Right, right, right, right	Clap right hand with partner four times
Left, left, left, left	Clap left hand with partner four times
Knees, own, both, both	Slap own knees, clap own hands,
	Clap both hands with partner twice
Knees, own, both, both	Repeat above
Change 2,3,4,5,6,7,8	Both partners cross arms on chest and search for new partner within the next eight counts of music.

*And for a real Bicentennial square dance, here is an adaptation of "Summer Sounds" that was sent in by Billy Richard Fawcette of Pine Plains, New York. Use the following opener, break and ending.*

## SUMMER SOUNDS

RECORD: MacGregor 2051

## OPENER:

(Circle left) Square dancing fun now, specially this year  
The music and the callers that we like to hear  
(Allemande left the corner, etc.) Happy Bicentennial, 200 years gone by.....

## BREAK:

(Circle left) Look at all the people dressed in red, white and blue  
They're all square dancers like me and you  
(Allemande left the corner, etc.) Happy Bicentennial, Square dancers wish you well

## ENDING:

(Circle left) God bless this land that we love so well  
The mountains and the trees and the old church bell  
(Allemande left your corner, etc.) We wish you 200 more, maybe better than before.....



*Lannie McQuaide of Columbus, Ohio, taught me this one she learned from Bill Johnston of Skippack, Pennsylvania.*

### **JOHNSTON'S SPECIAL**

**FORMATION:** Mescolanza (Two couples facing two couples, facing up or down the hall in lines of four).

**MUSIC:** Any good tune with a 64-count lilt can be used.

Intro	— — — —	Right couples diagonally star by the right
8 cts.	— — — —	— — Back by the left
8 cts.	— — — —	Left couples diagonally star by the right
8 cts.	— — — —	— — Back by the left
8 cts.	— — — —	Right couple in front sashay over
8 cts.	Right couple in front sashay back	Facing couples star by the right
8 cts.	— — — —	Back by the left
8 cts.	— — — —	Pass thru, go on to the next
8 cts.	— — — —	Right couples diagonally star by the right

(The two sashays are done in four counts each, for a total of eight steps to complete both.)

*Jerry Helt of Cincinnati, Ohio, shared this one with me at Callerlab last April. He calls it:*

### **THE 1976 CONTRA**

**FORMATION:** Proper lines, five or six couples to the set.

Intro:	— — — —	Everybody forward up to the middle and back
8 cts.	— — — —	Heads down the center, foot up the outside
8 cts.	— — — —	Everybody forward up to the middle and back
8 cts.	— — — —	New heads down the center, new foot up the outside
8 cts.	— — — —	With your partner right hand star (Two hand star)
8 cts.	— — — —	Back by the left, a left hand star
8 cts.	— — — —	Everybody pass thru and turn alone
8 cts.	— — — —	Head couple down the center to the foot
8 cts.	— — — —	Forward up to the middle and back.

Repeat with men and ladies on reverse sides. Each sequence of dance alternates sides.

# DEAR MRS.



Lucille Graf of Utica, New York, called for the Elementary School, Whitesboro. The students here they are, unedited:

Thank you very much for taking your time to help us. I liked dancing with the boys. We really like having you to help us. You sing good, too. You taught us an easy way. You are welcome any time. Thank you very much, Mrs. Graf.

Thank you for helping out with square dancing. It was really fun and I like your sing and the way you can keep up with the record.

Thank you for helping us out with our square dancing. I'm the one with the shoe. I had to tie my shoe just before we started.



I know you took time for me. I appreciate it very much. I hope you can come again.

Thanks for the calls at our wing ding! We didn't do so well but it was still fun. Hope you can come again! You're really a good caller and if I had a square dancing place I'd hire you! Thanks again.



I like the way you call square dances, you always keep the beat when you call the dances. You have a nice record player and speaker. You must know every square dance there is, you also must work at lot, too. Thanks for coming!

I really liked your singing. I hope you come back soon. You keep a nice beat even when you sing. I'm glad that you came to our school and shared what music you had. Thank you.



I really liked it when you call. I don't like when you were there more. I really liked you day even though boys.

Thank you for coming. You called the saying just like a pro.

I think it's square-dance. You're even calls the square.

Thank you for coming and helping us learn to square dance. I have never been person to person with a professional square dance speaker.

I don't like to square dance. How you call them.

# RS. GRAF.....

d for the fifth and sixth graders at Main Street  
e students wrote letters following her visit.



I really enjoyed square dancing the other day in music. I wish you would come again. I really did enjoy square dancing even though I had to do it with boys. I think most of the boys enjoyed square dancing with you giving the calls.

Thank you for all your time and work. You are one of the best callers I have ever heard.

It has been a privilege to work with you. I really like square dancing and you made it fun. Just a note to say Thank you.

Thank you for coming in and helping us with our square dancing. And to tell you the truth I hate square dancing.



Thank you for teaching us how to square dance. I got to hang on my girl friend's hand all of the music period.



Thank you for coming. It was really nice. But I didn't go down to the gym when you were down because I didn't like it that much.

when you came and gave  
like square dancing but  
ere there I liked it a lot  
ly liked square dancing that  
ough we had to do it with





OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
& ADVANCED PROGRAM  
ADVOCATE

# CHALLENGE CHALLENGER

by Jim Kassel

## CONVENTION GOOD NEWS

All levels of dancing were beautifully programmed when the Toronto and District Square Dance Association held their 16th International Square and Round Dance Convention at McMaster University at Hamilton the weekend of May 20-22. Graduate, intermediate, mainstream, advanced and challenge levels were held in different rooms at scheduled times throughout the weekend. The dancing followed closely the lists of calls that have been circulated and published throughout the square dance world for these various levels of dancing. When we hear news of large conventions of this sort programming advanced and challenge dancing and properly taking care of it— it is certainly *good news*.

Along this same line the 17th Annual Buckeye Dance Convention was held May 7, 8, & 9 at the Dayton, Ohio Convention Center. Glowing reports of the advanced and challenge segments of this convention have been reaching us. With challenge callers like Deuce Williams, Dave Hodson, Jim Davis and Joe Taylor calling challenge, and handling the advanced part of the program with a number of other callers, one can readily see why this phase of the convention's program was so successful. It is gratifying to hear that most all callers are adhering to the published lists of basic advanced and basic challenge calls now being so universally accepted.

We hope to hear similar reports from other conventions and weekend events.

## LOUISVILLE

In the past year, one square of dancers that has been dancing to advanced level tapes has grown into six squares. These six squares have formed

an advanced level club, the "Tape Spinners", and have five more squares in the area working toward joining the club.

These squares meet on an individual square basis at least once a week, and have a live traveling caller dance about once a month with a caller qualified to call this type of dancing. Thus far the group has brought in several of the well-known advanced callers and have an active schedule of callers planned for the upcoming dance season.

## KANSAS

Advanced dancing has come to Kansas. Caller Jim Hayes is teaching the Advanced Basic Calls to a group in Wichita, and interest has progressed to where the group is now dancing once a week. In addition, some of these dancers are also working tapes of other callers.

Because of the good response to advanced dancing in Wichita, Jim plans to start advanced groups in other parts of the state.

## IOWA

Advanced and challenge dancing is really prospering in Iowa, thanks to the efforts of caller Dave Lightly in Des Moines. He has a beginning advanced workshop, which teaches people the Advanced Basic calls so they may join his B Sharps Club. In addition, Reel to Reel is a challenge group which meets every week to dance a combination of tapes and calling by Dave. In Davenport he has a large advanced group called D-Light-Ful Squares.

Dave has just completed a successful tour to the East where he called for many established challenge groups. One reason for his success in advanced and challenge calling is that he made sure he could dance the material before trying to call it. His groups are growing rapidly, and his dancers are very grateful for the amount of time and effort Dave gives to higher level calling.

## COLORADO

We received the following from Jan Kenny: On July 10th & 11th at the Truck Stop at 1381 Iola, Aurora, Colorado, a few callers who have been working with small groups in our own areas and at least one tape group are going to try to put it all together for one weekend. Much excitement is already in the air and the dancers have shown

much interest in dancing to a different caller and with other dancers.

The program is going to be of different levels from introduction to advanced to special marked easy level challenge tips on both days.

Until recently no advanced level was available to Colorado dancers. Most callers who would try to get a group started were disappointed with a small turn out in dancers, the road has been a long one but maybe now it will begin to pay off with more dancer interest.

The callers for this weekend will be Bud Bennett of Vail, Colorado; Dave Kenney of Wheatridge, Colorado; and Dean Salvesson of Arvada, Colorado. For more information write or call Jan Kenney, 10825 W. 32nd Ave., Wheatridge, Colorado 80033, phone (303) 237-5966.

### SUMMER CONTEMPLATION

From the "Zip Coder" comes the following thought for very serious

consideration: The myriad of new calls being introduced is causing undue strain on many dancers. The chasm between new calls and dancer retention is rapidly widening. We seem to have gotten on the production and assembly line treadmill.

Isn't it about time the leaders, both callers and dancers, design and implement a system to put a moratorium on the introduction of new calls during June, July, and August?

If this is done, the dancer will have a chance to digest the ones that are presently being worked. Many dancers cut back during the summer and if new calls are continually being mass produced they become frustrated, angered, and eventually find a recreation that isn't so demanding. Let us build up their dancing confidence throughout the summer, not tear it down. It's about time we give this area of dancing some serious thought.

M. D. Howard  
P.O. Box 3745  
Greenville, SC 29608



Al "TEX" BROWNLEE  
Artist Repertoire

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TH 514 BIG G RAG/GOOD DAY HOEDOWN  
TH 515 JEKYLL ISLAND RIDE/FAST OTIS



Singing Sam  
Mitchell

TB142 WILLOW TREE by Bud Whitten  
TB143 CAROLINA COUNTRY MORNING by Bobby Keefe  
TB144 SUSAN WHEN SHE TRIED by Bobby Keefe  
TB145 WHEN THE CANDLE LIGHTS ARE GLEAMING  
by Bud Whitten

TB146 STREETS OF MEMPHIS by Bill Volner  
TB147 BETTER TIMES A'COMING by Bill Volner



Bud Whitten

T-Bird 1000 BICENTENNIAL by Bill Volner  
T-Bird 1100 REMEMBER ME by Sam Mitchell



Bill Volner



Bobby Keefe

# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**

## CHORE\*GRAPHY

In looking over the Callerlab 68-Basic list, the most probable candidate for "least used basic" is No. 67, *Fan the top*. *Spin the top* was introduced to square dancing in the summer of 1964. The *fan the top* version was not pursued until some three years later. It was then that the *Fan thru* idea had been suggested (7/67) to mean two facing couples could step forward and merge into a right-hand wave, the centers only trade and all step ahead to end up back to back with opposite girls for partners. Choreographically, a *fan thru* was equal to two ladies chain plus a pass thru. A couple of months later it was suggested that a *fan the top* was possible by having the centers cast three-quarters and the ends move up as in *spin the top*.



This idea led to today's interpretation that all *fan* movements mean that the centers start the action rather than the ends starting. It was also discovered that a *fan the top* could be used with a two-faced line as well as with an ocean wave. This later fact has not been exploited enough in our square dance choreography, again probably because of lack of use.

### FAN THE TOP

From an ocean wave or two-faced line, centers cast three-quarters while the ends move up to re-form the wave or two-faced line, perpendicular to starting direction.

From an ocean wave:

1. One *fan the top* + *step thru* = lead to the right
2. Two *fan the tops* = right and left thru
3. *Fan the top* + *swing thru* + *fan the top* + *swing thru* = Zero
4. *Fan the top* + *swing thru* + *turn thru* = square thru

From a two-faced line:

1. *Fan the top* + bend the line = flutter wheel
3. Two *fan the tops* = couples trade

### TEACHING EXAMPLES:

Head couples *fan the top*, *swing thru*  
Turn thru, left allemande.....

Head couples *fan the top*, step thru  
Lead right, circle four  
Head gents break and line up four  
*Fan the top*, swing thru, turn thru  
Left allemande.....

Heads square thru four hands  
*Fan the top*, right and left thru  
Pass thru, wheel and deal  
Center four *fan the top*, box the gnat  
Slide thru, circle four the outside two  
Head gents break and line up four  
Crosstrail thru to left allemande.....

Heads square thru four hands  
*Fan the top*, swing star thru  
Square thru three-quarters  
Outsides trade, left allemande.....

Heads spin the top, turn thru  
*Fan the top*, step thru, bend the line  
Center four square thru  
Ends only left allemande  
All right and left grand.....

Heads square thru three-quarters  
U-turn back, same two *fan the top*  
Then box the gnat, right and left thru  
Swing thru and turn thru  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, boys run, *fan the top*  
Slide thru, first couple left  
Next ones right, pass thru, partner tag  
Left allemande.....

Heads lead right and circle to a line  
*Fan the top*, boys fold, peel off  
Bend the line, *fan the top*  
Box the gnat, square thru three-quarters  
Left allemande.....

Heads square thru four hands  
*Fan the top*, spin the top  
All-eight circulate, star thru  
California twirl, barge thru  
Left allemande.....



American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Squaredance, PO Box 788, Sandusky OH 44870.

## CALLERS' QUESTIONS



**RICK GOFF**, South Houston, Texas:  
In thinking about overworking *curlique*, why not use *pass right*, i.e. pass thru and quarter right? It is not listed in the *Square Dance Encyclopedia* that I can find.

**ED. NOTE:** You're right about it not being in the *Encyclopedia* but it should be right along with *Pass In/Out* (#B-978 and B-979). It has been used as *Pass Right/Left* for years but has never caught on. Directionally it is, Pass thru, quarter right, pass thru, quarter left (B-89). While we're on the subject, the commands *Pass In/Out* are not the same as *Pass thru, quarter in/out* (B-60-61). While both indicate a *pass thru*, the *Pass In* means face center of set, line or column; *pass out* means turn back to center of set, line or column; *quarter in* means to face partner; *quarter out* means to turn back to partner.

**SEVERAL SOURCES** (Again): .....trying to do a *Half tag, trade and roll* from a double pass thru set-up i.e. *ferris wheel and half tag, trade and roll*, is not "legal." To make it choreographically correct, one could *double pass thru, quarter right, then half tag, trade and roll*. A *box the gnat* at this point will place the dancer in the exact desired spot that the non-legal pattern was attempting to accomplish.

*Are we keeping all Callerlab Experimentals in our Mainstream program now?*

**ED. NOTE:** No, transfer the column and lock it have been placed into the Advanced or Experimental category, *walk and dodge* is now one of the "68" list. This leaves *coordinate, recycle, ferris wheel, half tag, trade and roll* and

pass the ocean to be used another full year and again reviewed at Callerlab '77. If an experimental movement makes it for three consecutive years, it will then be considered for Mainstream "Basic" acceptance. We have also added *chase right* for this year but there will never be more than a total of ten being used officially at one time. So now we have six with four more to go to fill up the quota. Question: If the ten are being used, do we not try anything new until the ten have run their three-year trial period? This is conceivably possible at some time I guess.

**SEVERAL OTHER SOURCES:** Challenge/Advanced-type square dancing is so prevalent the last couple of years. Didn't it exist until this recently in our history?

**ED. NOTE:** Don't you believe it! This type of square dance choreography has just been given a new name — we've always had the "Old Buster" advanced-type figures. During a recent "research" project, your editor came across the following written by him for an advanced square dance group in November, 1955:

Head gents and corner girl, star right  
Go round the world, pick up your own  
With arm around, star promenade  
We're going to town  
Rims spread wide across the land  
Duck back under to an Arky allemande  
Partner right, right and left grand  
You're not wrong, you're all right  
Meet partner and swing all night

One can't help but notice the fluent patter and rhyming verse which accompanied the figures a couple of decades ago, plus some strange-sounding nomenclature. Here's a couple more written on the same occasion:

Allemande left, allemande "T"  
Go right, left, right to a ci-do-ci  
Corner left and back to your own  
A right hand swing go all around  
Gents star left three-quarters around to  
A right hand half, back with the left  
Like a left allemande  
Wrong way round, right and left grand  
Allemande left, let's split the "A"  
Go right and left to a half sashay  
Re-sashay, go all the way round

All circle left when you come down  
Circle left about a mile  
Do-sa-do in "Kentucky style" .....

A right to corner, pull her past  
Swing half around and hold on fast  
Circle about, while the gents face out  
Break with the left, pull corner thru  
Now do-pasō like you used to do  
That's partner left and corner right  
Back to partner a left-hand swing  
Four gents star across the land  
Opposite lady like a left allemande  
Here we go, right and left grand.....



#### AH SO

BY Lee Kopman, Wantagh, New York  
A recycle variation: From an ocean wave, ends will cross fold as in a recycle but they take along the adjacent center without their turning around. The ocean wave ends in a box circulate position. Parallel waves end in a column formation and a tidal wave (eight-hand) ends in parallel waves.

#### AUTHOR'S EXAMPLES:

Heads square thru four hands to a wave  
*Ah so*, girls run, swing thru  
Change hands, left allemande.....

Heads lead right circle to a line  
Do-sa-do to a tidal wave, *ah so*  
Split circulate, boys run  
Left allemande.....

Sides right and left thru  
Heads pass the ocean, swing thru  
*Ah so*, box circulate, walk and dodge  
Left allemande.....

#### EXAMPLES by Will Orlich:

Heads square thru four hands, curlique  
*Ah so*, boys run, centers pass thru  
Swing thru, *ah so*, all-eight circulate  
Boys run, trade by, centers trade  
Swing thru, turn thru, left allemande....

Heads lead right and circle to a line  
Swing thru, *ah so*, swing thru, *ah so*  
All eight circulate, boys run

Centers flutter wheel  
Sweep a quarter, crossrail thru  
Left allemande.....

Heads spin the top, *ah so*  
Walk and dodge, again spin the top  
*Ah so*, split circulate, boys run  
Cast off three-quarters to  
Left allemande.....

Heads swing thru and *ah so*  
While sides divide and curlique  
Girls lead, peel off, bend the line  
Spin the top, cast off three-quarters  
Trade the wave, *ah so*, ladies run  
Centers pass thru to left allemande.....

#### TOKYO SPECIAL:

Head couples spin the top  
Same two recycle and turn thru  
Left swing thru the outside two  
*Ah so*, checkmate, boys run  
*Ah so*, boys run, partner tag  
Wheel and deal  
Square thru three-quarters to  
Left allemande.....

More *Ah So* Figures by Jay King  
Heads lead right and circle to a line  
Right and left thru, fan the top, *Ah so*  
Single file circulate twice, peel off  
Wheel and deal, swing thru, turn thru  
Left allemande.....

Heads half square thru, swing thru  
Spin the top, *ah so*, split circulate  
Arm turn three-quarters, spin the top  
*Ah so*, boys run, cast right a quarter  
Couples circulate and bend the line  
Star thru, pass thru, trade by  
Left allemande.....

Heads lead right and circle to a line  
Slide thru, curlique, *ah so*  
Coordinate, couples circulate  
Tag the line in, slide thru, drift around  
Left allemande.....

Sides square thru, right and left thru  
Fan the top, *ah so*, walk and dodge  
Cast right a quarter, couples circulate  
Wheel and deal, pass thru, trade by  
Left allemande.....

Sides square thru, spin the top  
*Ah so*, centers run, tag the line in  
Spin the top, *ah so* (girls lead)  
Partner tag, bend the line  
Right and left thru, slide thru  
Left allemande.....

Sides lead right and circle to a line  
Swing thru, *ah so*, spin the top

*Ah so*, fan the top, *ah so*  
Boys run, cast right a quarter  
Wheel and deal, swing thru, turn thru  
Left allemande.....

#### More *Ah So* Figures by Garey Smith Lubbock, Texas

One and three square thru four hands  
Do-sa-do to an ocean wave, *ah so*  
All-eight circulate, boys run  
Do-sa-do to a wave, *ah so*, boys run  
Left allemande.....

Heads lead right circle to a line  
Pass the ocean, *ah so*, all eight circulate  
Boys run, dive thru  
Square thru three hands, left swing thru  
Girls run left, couples circulate  
Wheel and deal, dive thru  
Square thru three-quarters  
Left swing thru, girls run left  
Wheel and deal, pass thru, trade by  
Swing thru, boys run, couples circulate  
Ferris wheel, pass thru  
Right and left thru  
Reverse flutter wheel, left allemande....

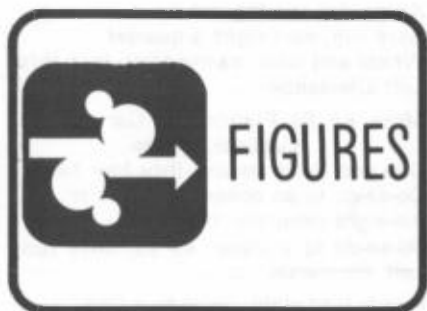
Heads lead right circle to a line  
Pass thru, bend the line, pass the ocean  
*Ah so*, coordinate, couples circulate  
Wheel and deal, pass thru, trade by  
Right and left thru, pass thru  
Trade by, left allemande.....

Heads pass the ocean, swing thru  
Boys run, wheel and deal, pass thru  
Swing thru, boys run, ferris wheel  
Square thru three hands  
Left swing thru, girls run  
Couples circulate, bend the line  
Pass the ocean, *ah so*, coordinate  
Wheel and deal, do-sa-do to wave  
*Ah so*, boys run, trade by, pass thru  
Left allemande.....

Heads square thru four hands to wave  
*Ah so*, all-eight circulate, boys run  
Pass the ocean, *ah so*, walk and dodge  
Bend the line, star thru, pass thru  
Trade by, swing thru, boys run  
Wheel and deal, pass the ocean, *ah so*  
Walk and dodge, bend the line  
Pass the ocean, *ah so*  
All-eight circulate, boys run  
Left allemande.....







**By Lynn Wright, Portland, Oregon**

Heads half square thru, swing thru  
Boys run, bend the line  
Right and left thru  
Dixie style ocean wave, boys cross run  
Single hinge, walk and dodge  
Partner trade, half square thru  
Trade by, left allemande.....

Sides square thru, swing thru  
Girls trade, fan the top, single hinge  
Coordinate, wheel and deal, star thru  
Bend the line, left allemande.....

Sides flutter wheel, sweep a quarter  
Pass thru, swing thru, boys cross run  
Girls turn back, half tag  
Walk and dodge, partner trade  
Slide thru, left allemande.....

Four ladies chain,  
Heads half square thru, curlique  
Boys run, bend the line  
Right and left thru, half square thru  
Trade by, swing thru, single hinge  
Scoot back, walk and dodge  
Partner trade, star thru, dive thru  
Pass thru, left allemande.....

Heads star thru, pass thru  
Square thru three-quarters, trade by  
Curlique, scoot back, boys run  
Right and left thru  
Dixie style ocean wave  
Boys cross run, single hinge  
Walk and dodge, partner trade  
Square thru three-quarters, bend line  
Right and left thru  
Dixie style to a wave, boys cross run  
Single hinge, walk and dodge  
Partner trade, star thru, dive in  
Zoom, pass thru, left allemande.....

**by Johnny Jones, Kingsport, Tennessee**

Heads lead right circle to a line  
Pass thru, wheel and deal  
Centers swap around, swing thru

Ends circulate, centers trade to a  
Right and left grand.....

Sides lead right circle to a line  
Right and left thru, pass thru  
Wheel and deal, centers pass thru  
Curlique, swing thru, same sex trade  
Split circulate to right and left grand.....

Heads curlique, walk and dodge  
Circle to a line, pass the ocean  
Swing thru, recycle, curlique to a  
Follow your nabor and spread, to a  
Right and left grand.....

Heads square thru four hands  
Slide thru, right and left thru  
Ladies lead Dixie style to ocean wave  
Left swing thru, girls trade, circulate  
While boys cross run to a  
Right and left grand.....

**by John Strong, Salinas, California**

Four ladies chain, sides square thru  
Swing thru, boys run, couples circulate  
Ferris wheel, pass thru, star thru  
Curlique, coordinate  
Half tag, trade and roll, star thru  
Pass thru, bend the line, flutter wheel  
Left allemande.....

Heads star thru, pass thru  
Right and left thru, pass thru, cloverflo  
Swing thru, scoot back, fan the top  
Curlique, coordinate, couples circulate  
Ferris wheel, curlique, walk and dodge  
Partner trade, crosstrail  
Left allemande.....

Heads star thru, pass thru  
Swing thru, boys run, half tag  
Trade and finish your tag, right  
Wheel and deal, right and left thru  
Pass thru, trade by, left allemande.....

Heads pass the ocean, swing thru  
Single hinge, scoot back  
Walk and dodge, cloverleaf  
Double pass thru, centers in  
Cast off three-quarters, star thru  
Square thru three-quarters  
Left allemande.....

Heads flutter wheel, star thru  
Pass thru, swing thru, boys run  
Ferris wheel, curlique, walk and dodge  
Partner trade, crosstrail  
Left allemande.....

Heads pass the ocean, fan the top  
Right and left thru, star thru  
Pass thru, star thru, curlique



Coordinate, wheel and deal  
Left allemande .....

Head ladies chain, heads flutter wheel  
Curlique, walk and dodge,  
Swing thru, scoot back, fan the top  
Right and left thru, star thru, pass thru  
Trade by, swing thru, scoot back  
Recycle, sweep a quarter, star thru  
Pass thru, left allemande.....

Heads star thru, pass thru  
Veer to the left, fascinate  
Right and left thru, pass thru  
Swing thru, boys run, half tag,  
Trade and roll, star thru, curlique  
Single file circulate, boys run  
Veer to the left, fascinate  
Right and left thru  
Square thru three-quarters, slide thru  
Pass thru, partner tag, left allemande...

Heads flutter wheel, sweep a quarter  
Pass thru, veer to the left, fascinate  
Right and left thru, pass thru  
Swing thru, boys run, ferris wheel  
Curlique, walk and dodge, cloverleaf  
Centers pass thru, veer to the left  
Fascinate, right and left thru  
Pass thru, circle to a line, star thru  
Pass thru, left allemande.....

**by Don Schadt, S/D Callers of So. Cal.**

Heads swing thru, touch a quarter,  
Girls run, swing thru, spin the top  
Touch a quarter, transfer the column  
Boys run, bend the line, flutter wheel  
Star thru, pass thru, left allemande.....

Heads square thru four hands, star thru  
Pass thru, wheel and deal  
Double pass thru, track two  
Swing thru, boys run, bend the line  
Star thru, pass to the center  
Square thru three-quarters  
Left allemande.....

Heads lead right circle to a line  
Pass thru, tag the line, track two  
Swing thru, touch a quarter, boys run  
Wheel and deal, pass thru  
Left allemande.....

Heads lead right circle to a line  
Touch a quarter, coordinate  
Wheel and deal, pass thru, chase right  
Touch a quarter, boys run  
Wheel and deal, star thru  
Pass to the center  
Square thru three-quarters  
Left allemande.....

Heads square thru four hands,  
Pass thru, chase right, coordinate  
Ferris wheel, sweep a quarter  
Pass thru, around one to a line  
Star thru, track two, swing thru  
Boys run, wheel and deal  
Left allemande.....

Heads slide thru, pass thru  
Pass thru again, trade by, slide thru  
Pass thru, bend the line, slide thru  
Pass to the center, centers partner trade  
Left allemande.....

Sides lead right circle to a line  
Tag the line in, bend the line  
Slide thru, step to a wave  
Partner tag right, boys run  
Wheel and deal, sweep a quarter  
Crosstrail, left allemande.....

Heads lead right and circle to a line  
Partner tag right, cast off three-quarters  
Girls run, couples circulate  
Wheel and deal, sweep a quarter  
Pass thru, tag the line in  
Crosstrail, left allemande.....

Sides pair off, heads partner trade  
Peel off and roll, double pass thru  
Track two, all double circulate  
Girls circulate one more and turn back  
Ferris wheel, sweep a quarter  
Left allemande.....

**by Deuce Williams, Detroit, Michigan**

Heads half square thru, circle to a line  
Pass the ocean, ladies trade, recycle  
Veer to the left, ferris wheel  
Centers swing thru and box the gnat  
Square thru three-quarters  
All slide thru, crosstrail thru  
Left allemande.....

Sides square thru three-quarters  
Cloverleaf, heads curlique  
Same four walk and dodge  
Separate around one to a line  
Pass the ocean, centers run, half tag  
Trade and roll, all slide thru  
Promenade home.....

Heads square thru four to ocean wave  
Recycle and veer to the left  
Bend the line, curlique, coordinate  
Ferris wheel, zoom, swing thru  
Turn thru, left allemande.....

Heads lead right, veer left  
Bend the line, pass the ocean  
Ladies cross run, lock it, men run  
Couples hinge, bend the line

Pass thru, tag the line, leads backtrack  
Right and left grand.....

Sides lead right, veer left, bend the line  
Curlique, coordinate, men run  
Lock it, recycle, swing thru  
Square thru four hands, trade by  
Left allemande.....

Heads star thru, veer left, half tag  
Trade and roll, pass thru, swing thru  
With the outside two, men run  
Half tag, trade and roll, pass to center  
Pass thru, left allemande.....

Sides curlique, same four single hinge  
Lockit, turn thru, pass to the center  
Pass thru, curlique, single hinge  
All-eight circulate, girls double  
Right and left grand.....

**by Jack Lasry, Miami, Florida**

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three-quarters, pass thru  
Tag the line right, wheel and deal  
Star thru, wheel and deal, pass thru  
Left allemande.....

Heads lead right circle to a line  
Curlique, all-eight circulate  
Trade and roll, curlique, boys run  
Left allemande.....

Heads pass thru, around one to a line  
Pass thru, tag the line, cloverleaf  
Centers square thru three-quarters  
Left allemande.....

Heads pass thru around one to a line  
Center four square thru four  
Ends star thru, do-sa-do to a wave  
All eight circulate, spin chain thru  
Girls circulate one spot, boys run  
Bend the line, square thru  
Three-quarters to a left allemande.....

Curlique, eight circulate, boys run  
Do-sa-do to a wave, girls trade  
Girls run, tag the line right  
Couples circulate, girls trade  
Bend the line, half square thru  
Trade by, left allemande.....

Heads square thru four  
Sides rollaway half sashay, swing thru  
Spin the top, curlique, boys run  
Center square thru three-quarters  
Left allemande.....

Heads pass thru around one to a line  
Lines pass thru, wheel and deal  
On the double track, Dixie style to wave

Boys cross run, girls trade, recycle  
Left allemande.....

Heads lead right circle to a line  
Center four square thru four  
Ends star thru, swing thru, scoot back  
Boys trade, star thru, left allemande.....

Heads lead right and circle to a line  
Touch a quarter, eight circulate  
Once and a half, center six trade  
And roll, left allemande.....

Heads lead right circle to a line  
Touch a quarter, eight circulate  
Once and a half, center six trade  
Center six circulate once and a half  
Center four girls trade and roll to face  
Girls square thru four  
Boys as a couple bend the face in  
Do-sa-do to a wave, girls trade  
Left allemande.....

Heads square thru four hands  
Do-sa-do to a wave, eight circulate  
Recycle, spin chain thru  
Girls circulate one spot, boys run  
Wheel and deal, left allemande.....

Heads lead right circle to a line  
Pass the ocean, scoot back, boys trade  
Boys run, tag the line, cloverleaf  
On a double track, Dixie style to a wave  
Girls circulate, boys trade  
Boys cross run, swing thru, boys run  
Half tag, trade and roll, left allemande..

Heads crosstrail around one to a line  
Pass the ocean, eight circulate  
Swing thru, scoot back, recycle  
Left allemande.....

**by Fred Bailey, Rush City, Minnesota**

Heads lead right circle to a line  
Rollaway a half sashay, pass thru  
Chase right, girls run right, star thru  
California twirl, pass thru  
Left allemande.....

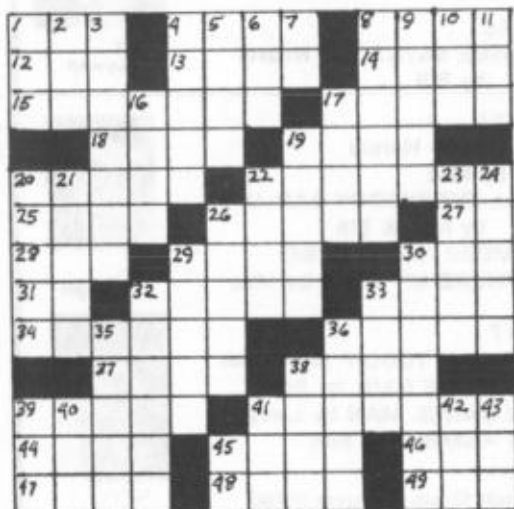
Heads lead right, circle to a line  
Square thru four hands, chase right  
Quarter in, crosstrail thru  
Left allemande.....

Heads square thru four hands, curlique  
Cast off three-quarters round, step thru  
Chase right, circulate one spot  
Walk and dodge,  
Center four flutter wheel, all trade by  
Left allemande.....

Heads lead right circle to a line  
Pass thru, chase right, scoot back

**Continued on Page 91**

# Puzzle Page



## ACROSS

1. Printer's measure
4. Swing that ----
8. ---- thru
12. Man's nickname
13. She loves (Latin)
14. Girl's name
15. ----- wheel
17. "Puttin' On The ----"
18. Girl's name
19. Another girl's name
20. "When I Take My ---- To Tea"
22. ---- -- right and left thru
25. Exploits
26. Something to be smoked (Var.)
27. Brand of soda pop (Abbr.)
28. Mongrel
29. Western state
30. Third letter
31. Kansas Association (Abbr.)
32. Opposite of a-pepper (hyph. wd.)
33. Swat the ----
34. ---- -hru
36. S/D Record Company
37. And a quarter ----
38. Appear
39. Two ----, Venus and Mars
41. -----de left
44. Caller Bob ----
45. Ornamental case
46. African tribesman
47. Sharp tools
48. Grease
49. Poetic contraction

## DOWN

1. Acronym used by Ed Fraidenburg
2. Man's name
3. Cozier
4. After a while
5. Prayer closing
6. Traditional organization (Abbr.)
7. Young Teens (Abbr.)
8. Hoedown call
9. Author Seton and others
10. Square 'N Long (Abbr.)
11. "Oh, say can you ----"
16. "---- the night before ....."
17. Not the head
19. Chase ----
20. Eats a lollipop
21. Ordinary
22. Done to lips or a letter
23. "---- Hills of Home"
24. Pass the ----
26. Condition
29. Customers
30. Nickname for miner's daughter of song
32. Worship
33. Land of the ---- and the brave
35. One system of calling hash
36. Frozen
38. Elide
39. Resort
40. IRS revenue (Sing.)
41. -- - standstill
42. Lincoln
43. Negative prefix
45. Raised railway



## LAST MONTH'S PUZZLE ANSWERS

d r i f t      s e t u p  
 e i n a r    t r a d e s  
 s p i n y    o u r p a r t  
 k e t s      r a e s    t a w  
             g i r d    b a r e  
             s c o o t    c r i e d  
             c h a i n    g r a n d  
 a r e n a    s u e t s  
 r e s t      w h e w  
 t a g      l i e s      l u a u  
             m o t i v a t e a n d s  
             s o o n e r    n i c e r  
             d r e s s      d r a m a



Mac  
Letson



Harold  
Kelley



Bob  
Augustin

# Lou Mac

SQUARE  
DANCES

## & Bob Cat RECORDS

### NEW ON LOU-MAC

LM 120 TENNESSEE SATURDAY NIGHT  
by Bill

### RECENT RELEASES

LM 119 POLLY ANN by Harold

LM 118 NELLIE by Mac

LM117 YOU CALL EVERYBODY DARLING  
by Mac & Bill

LM 116 EIGHT MORE MILES by Bill

LM 115 SOMEWHERE MY LOVE by Mac

### NEW ON BOB-CAT

BC-104 EVERYTHING I TOUCH, Bill Barner

BC-103 MAGIC OF THE RAIN by Bob

BC-102 SQUARE DANCE MAN by Larry

BC-101 BOBCAT RAMBLE by Bob



Bill  
Claywell



Jim  
Coppinger



Larry  
Letson

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# Sketchpad Commentary



Just like the passing of the ancient dinosaurs, much of our traditional and colorful choreography of the past has slipped or is slipping into oblivion. So it must be. But do you remember when ....?

(Thanks to Jay King, from his new "Handbook" for these ideas— see ad, page 35.)

SHOOT THE OWL  
SHOOT THE MOON

DIP & DIVE  
DISHRAG LOOP  
DOSI BALLONET  
DOUBLE THE CLUTCH  
FORM A BASKET  
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R-HAND HIGH, L-HAND LOW  
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BARREL ROLL  
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## A CALLERS' DIRECTORY

Ever go visiting in a distant city, and find no square dance clubs or callers there? Bill McVey of Rosewell, Georgia, is gathering information to publish a directory of callers and clubs which will give accurate, pertinent information about contacting these people by mail or telephone. The listing is free for a caller, and the book will be published annually. A small charge will be made for club listings. Ad space and special events listings are also available. The first book will cover at least the fifteen southeastern states of

Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Tennessee, Texas, Virginia, West Virginia, Maryland, South Carolina and the District of Columbia. Watch this magazine for prices and date of publication. For further information write: Southern Callers Directory, c/o Bill McVey, 9380 Indian Spring Dr., Roswell GA 30075.

## OVERSEAS DANCERS REUNION

Bill and Kathi Higgins are general chairmen of the Bicentennial Fourteenth Reunion of Overseas Dancers, to be held August 12, 13, 14 at the Shoreham Hotel in Washington, D.C.

To be eligible for membership in Overseas Dancers, you must have belonged to and danced with a square and/or round dance club outside the contiguous forty-eight states and all the provinces of Canada.

Reunions provide the opportunity for fun and fellowship with old friends, the making of new ones, rehashing overseas experiences, dancing and more dancing to callers and round dance instructors, after-parties and parties



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GUY  
POLAND



C.O.  
GUEST

# KALOX-Belco-Longhorn

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K-1190 ONE MORE HILL TO CLIMB by Vaughn Parrish

## NEW RELEASES ON LONGHORN:

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Hozdulick

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- B-266 THE ANGELS SING/COCOANUT GROVE  
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that come after.

Write the Higgins, 3231 Plantation Parkway, Fairfax, VA 22030 for info.

### RUY CAMP FESTIVAL REPORT

The funds raised at the Ruy Camp Festival in Atlanta in March have now risen to \$16,000 and have been contributed to Our Lady of Perpetual Help Free Cancer Home in Atlanta. This money came from a one-night dance, arts and crafts, a cookbook market and hours of help from square dancers.

*Bill McVey  
Roswell, Georgia*

### CLOGGING RECORD IN HOUSTON

On May 1, the Rhythm Cloggers of Houston, Texas, set a record for the Guinness Book of World Records. Fifty people started this record setting session; at the end, two were left standing. Neither would give way to the other so it ended in a tie. Peter Goggin and Sandy Truax hold the record now at 7 hours, 13 minutes, 4 seconds. This record is for continuous clogging with

no stops whatever. Second place was taken by Tim Goggin with 7 hours even, and third by Dave Goggin with 6 hours, 45 minutes. Dave Goggin is the father of Peter and Tim. Gloria and Wade Driver are the instructors for the Rhythm Cloggers.

*Judy Marquart  
Houston, Texas*

### NEW INTEREST IN ROUNDS

Round Dance lessons in the Erie Pennsylvania area have started with the biggest group ever, 56 couples.

*Bob & Lorrie Morrison  
Erie, PA*

### MYRTLE BEACH SQUARE DANCE

For that perfect touch to your summer vacation, North and South Carolina square dancers extend a "BIG Southern" invitation to join their September "Fun in the Sun" and Happy Dancing on the beautiful Grand Strand of Myrtle Beach, South Carolina. The event is the 7th Annual Myrtle Beach Square and Round Dance Festival and will be held on September 16, 17, and 18, 1976, at

## RANCH HOUSE RECORDS

- RH-205 LAST OF THE OUTLAWS  
Flip Singing Call by Darryl McMillan
- RH-401 SITTING ON TOP OF THE WORLD  
Flip Singing Call by Johnny Walter
- RH-203 LIVING WITH THE SHADES PULLED DOWN  
Flip Singing Call by Darryl McMillan
- RH-204 SOMETIME GOODTIME SOMETIME BADTIME  
Flip Singing Call by Darryl McMillan
- RH-301 LOVE PUT A SONG IN MY HEART  
Flip Singing Call by Bill Terrell
- RH-101 SAGEBRUSH/RANCH HOUSE RAMBLE
- RH-201 MOVIN' ON by Darryl McMillan
- RH-202 SAN ANTONIO STROLL by Darryl McMillan

Bill Terrell



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Darryl L. McMillan  
2439 E. 17th St. Panama City, FL 32401

Darryl McMillan





the Myrtle Beach Convention Center. A full square and round dance program is planned with squares by Pearlie Goss, John Inabinet and Bobby Lepart and rounds by Harold and Judy Hoover. Special guest callers for the Thursday and Friday programs are Harold Thomas and Bob Ferrell. The Concord Clusters of Concord, North Carolina, will be the Host Club for the three-day event. The multi-talented John Inabinet will present the After Party entertainment on Friday.

### NEW OFFICER TEAM

The new presidents of the Associated Square Dance Clubs of Utah, the state association, are Dennis F. Knight and Annabel L. Byrd.

The association has four districts: the Ogden Area Association, Tri-Valley Association, Eastern Utah Association and Southern Utah Association.

In the news release is included the statement: "Neither Dennis nor Annabel is president of the ASDCU, the team of Dennis and Annabel is president."

### PEOPLE, Continued

the Plaza of the Americas, Chicago, in April, which resulted in a photo and story of the dancers in the Chicago Daily News.

A new son, **James Michael**, was born to callers **Bob and Lorrie Morrison** of Erie, Pennsylvania, on April 20, and it didn't take him long to get a microphone in his hand.



## GRENN

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THE AMERICAN WAY

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## TEXAS CIRCULATORS— A MOST UNIQUE CLUB



Possibly the only club of its kind in Texas is one in Austin organized in February 1975 and known as the Texas Circulators. Its members, who have no caller nor dance site, are dancers from fifteen different clubs in the Central Texas area. Twice a month the group visits a local and an out-of-town club just because its members are fond of "circulating".

In its first year the club visited all the Austin Square and Round Dance Association clubs once and made several trips to neighboring towns for special dances. Members, who must belong to a square dance club in one of the state's seventeen districts, do not miss their own regular club nights if a visitation is scheduled; notices of dance dates are published in the ASRDA's newspaper *Round the Capital Square*. Few business meetings are held, but the club constitution required that "one be held after the first six months to see if members were interested in continuing the club".

Interested they are, for membership has grown from 17 couples to 31.

The club's outfits are red and white (no

two alike!) to match the red and white circular badge. Though the club has its own banner, it does not steal any. To promote visitation among non-members, the Circulators sponsor a three-months' visitation to five area clubs and present the dancers making the effort a miniature Circulator fun badge, as shown on this page. A full size name-type badge is also shown.

Because of the friendly reception given the Circulators, they are planning to host a free dance to show their appreciation to all the clubs and their callers who have hosted their visits.

How to earn a circulator traveling badge:

1. Visit five ASRDC clubs in a three-months' period.
2. Get the signature of a club officer.
3. Turn in completed form to a Circulator whose club members will visit your club to present your traveling badge.
4. This award recognizes and encourages visits.
5. Visits must be only on regular dance night— no special dances, nor anniversaries or graduations, nor for stealing or retrieving banners, nor as a club to advertise own events.



# RECORDS

## SINGING CALLS

by Don Hanhurst

With the summer season in full swing, the new record releases have taken their annual "slow down." There were only fifteen new releases this month. It might be a good time to dig out some of the great "oldies" and give some of the newer dancers a treat.

### ONE MORE HILL TO CLIMB— Kalox 1190; Caller: Vaughn Parrish

When the great choreographic talents of Vaughn Parrish and the fine musical talents of Kalox combine, it is usually a winning combination. This newest Kalox is no exception. The music is really danceable and the traffic pattern is outstanding. The intro is even different from the usual, and was delightful to dance. We think dancers as well as callers will enjoy this one. Our hats off to Vaughn and Kalox for their continuing fine recording. FIGURE: Heads square thru three-quarters, separate round one to a line, center four square thru, ends slide thru, swing thru, two girls trade, swing that man, left allemande, promenade.

### WHISTLE AND BLOW YOUR BLUES AWAY— Dance Ranch 633; Frank Lane

A very danceable record that employs Grand Parade in the middle break. Frank's reputation as a master of flowing unusual figures is enhanced by the fine figure he has written for this new Dance Ranch record. Dancers really enjoyed this pattern and flow. FIGURE: Four ladies chain, head couples curlique, boys run right, eight chain two, spin chain thru, girls circulate two places, box the gnat, pull by, swing corner, allemande, promenade.

### THE SNOW— Kalox 1189

Caller: C.O. Guest

With a musical arrangement reminiscent of "Ghost Riders In The Sky," Kalox comes out with another great

sound and gives us a nice change of pace. Figure is easily handled by those with a basic knowledge of Ferris Wheel. FIGURE: Heads lead right and circle to a line, slide thru, swing thru, boys run right, ferris wheel, centers pass thru, square thru three-quarters, swing corner, promenade.

### IF I HAD TO DO IT ALL OVER AGAIN, I'D DO IT WITH YOU— Square Tunes 171; Caller: Bob Fisk

This is truly great music and a good take-off on the currently popular country western song of the same title. Bob's calls are clear and use a nice flowing *partner trade and a quarter more and right and left grand* in the figure. We did fine the timing bad when eight beats were allowed for a curlique. FIGURE: Heads square thru, curlique, split circulate, scoot back, walk and dodge, partner trade and roll, grand right and left, do-sa-do, promenade.

### CAROLINA COUNTRY MORNING— Thunderbird 143; Caller: Bobby Keefe

Good music with a figure that is pleasant. FIGURE: Heads promenade half, lead right and do-sa-do, circle four, heads break to a line, pass thru, tag the line, face in, box the gnat, square thru, swing corner, promenade.

### SEND ME THE PILLOW THAT YOU DREAM ON— FTC 32016; Bob Cone

The instrumental side has above average country western sound. It seems to be recorded on the fast side. We enjoyed dancing it slowed down 3 rpm or so. FIGURE: Heads promenade half, down the middle square thru, do-sa-do, swing thru, boys run right, half tag, trade and roll, pass thru, trade by, swing corner, promenade.

### SOMETHING BETTER TO DO— MacGregor 2190; Caller: Dan Fulford

This record has a rhythm beat similar to "Summer Sounds," and a nice use of girls cross run to a left allemande in the figure. FIGURE: Heads square thru, corner do-sa-do to a wave, scoot back, swing thru, girls cross run, left allemande, walk by one, swing the next, promenade.

### NEVER LEAVE AGAIN— Blue Star 2024; Caller: Al Brownlee

The instrumental side has good Blue

Star music. **FIGURE:** Heads square thru, do-sa-do, swing thru, girls trade, boys trade, boys run, wheel and deal, dive thru, square thru three-quarters, swing corner, promenade.

**SUSAN WHEN SHE TRIED—** Thunderbird 144; **Caller:** Bobby Keefe  
The figure uses *half tag and face right*. Some dancers who have done so much *half tag, trade and roll* in singing calls lately will find they are jumping the gun at first. **FIGURE:** Heads square

thru, corner do-sa-do, swing thru, boys run right, half tag the line, face right, box the gnat, square thru three-quarters, left allemande and promenade.

**KANSAS CITY SONG—** MacGregor 2189; **Caller:** Chuck Acelin

**FIGURE:** Heads square thru, corner lady do-sa-do, curlique, split circulate, boys run right, right and left thru, flutter wheel, slide thru, swing, promenade.

# Square Dance

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**UNDER YOUR SPELL — Rocking A 1365; Caller: Allie Morvent**

We find *flutter wheel* from a box to be uncomfortable especially in crowded halls. **FIGURE:** Heads square thru, face sides, do-sa-do to a wave, recycle, right and left thru, ladies *flutter wheel*, pass to the center, square thru three-quarters, swing, promenade.

**WALKING OVER YONDER— Rocking A 1366; Caller: Doyce Massey**

**FIGURE:** Heads promenade half, down

the middle curlique, boys run, square thru three-quarters, trade by, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

**PATTER RECORDS:**

**PAMELA/HONEYTOAST — Hi Hat 631:** The "Pamela" sides has a good strong off-beat and a rhythm easy to work with. The "Honeytoast" side has been done on Hi Hat and is not as easily adaptable to patter calling.

Continued on Page 88

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# RECORDS

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Choreography by Charlie & Nina Ward  
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### TRACES— UA X 10126

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Mean low-down Ace Cannon music and a cute easy-intermediate fun-to-do two step.

### RHUMBA TROPICAL — Roper 116

Choreo by Clas & Alida Lugenbuhl  
Good music ("Verida Tropical") and a good challenging rumba with a long but interesting sequence.

### HONKY TONK QUICKSTEP— Grenn 14227; Choreography by John Kronholm

A fast-moving intermediate routine to good "Tavern In The Town" music.

### CORNSILK— Grenn 14227

Choreo by Fred & Hazel Christopher  
Easy-going intermediate two step; slightly different music and choreography.

### PRETTY EYES— Hi Hat 948

Choreography by John & Shari Helms  
Slow easy-going easy waltz to good "Brown Eyes" music.

### FEELIN' BLUE— Hi Hat 948

Choreography by Nine & Charlie Ward  
Good "Am I Blue" music with an easy-intermediate two step with a "change point."

### OVER THE RAINBOW— Telemark 912

Choreo by Harvey & Noriene Wiese  
Good music and a good fox trot three-part routine with a few easy international steps.

### TOO MANY RIVERS— MCA 60088

Choreography by Dave & Shirley Fleck  
Good music with a Brenda Lee vocal; slightly different and interesting intermediate-to-intermediate-plus two step.

### ANN'S SONG— Chaparral 601

Choreography by John & Wanda Winter  
Easy-intermediate waltz routine with thin but pleasant music. Flip side is cued by John.

### EVERYWHERE YOU GO— Hi Hat 949

Choreography by Tom & Loveday Newby  
Delightfully light music; unusual high-intermediate two step.

### TEARS AND ROSES— Hi Hat 949

Choreo by Wayne & Norma Wylie  
Repress of "If Tears Were Roses" with new choreography; solid intermediate two step with a few new wrinkles.



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- 5063 COTTON PICKIN' DELTA TOWN by Bob Parrish
- 5062 MAMMY SONG by Marlin Hull
- 5061 MISTY by Nelson Watkins
- 5060 STOP MY LOVIN' YOU by Al Stevens

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## EVENTS

**Ontario—** Summer dancing at "The Barn", Port Elgin, every Saturday, July 3-Sept. 4; Write Stu Robertson, 589 Sharalin Ct., Burlington Ont. (634-4548) campground adjacent.

**Colorado—** 4th Ann. July Jubilee, July 3-4; Bud Bennett, Rudy Parks; Buena Vista. Contact Boyce Cook, Box 00, Buena Vista Co 81211.

**Georgia—** Just For Fun Week, Jekyll Island; July 6-10; Cal Golden, Dick Barker, Charlie & Madeline Lovelace. Write J.B. & Pat Dill, 2113 Egret St., Brunswick Ga 31520.

**Idaho—** Funstitute 1976, McCall; July 9-10. Write Larry & Irene Staack, 3201 N. 39th, Boise ID 83703.

**Washington—** 8th Ann. Leadership Seminar, July 9-11, Central Wash. State College, Ellensburg; Keynote speaker: Bill Peters. Write Millie Amundson, 3615 Sunset Way, Longview, WA 98632.

**Ohio—** Tip Top Twirl, Hiram College, Hiram; July 9-11; Al Brundage, Gary Brown, Carl & Pat Smith, Freda & Ken Sullivan. Write Tom & Pauline Burns, 1134 Tweed Dr., Akron OH 44319.

**South Dakota—** S/D Campout, Gavins Point Dam, Yankton, July 9-11. Write Jerry Junck, RR1, Box 91, Carroll NE 68723.

**Pennsylvania—** Kalyumet Park Campground, July 9-11, Ramon Marsch, Bob & Lucille Wible. Write Kalyumet Park, RD1, Lucinda PA 16235.

**Alberta—** Calgary Stampede, July 9-11. Write Glenn Platts, 5319 Valiant Dr., Calgary AL T3A 0Y9.

**Oklahoma—** Pistol Pete's Place, OK State Univ. Student Union, Stillwater; July 10-11; Don & Pet Ashworth, Jim & Dorothy Booton, Homer & Vera Todd. Write P. Ashworth, 1301 E. Oklahoma, Enid OK 73701.

**Colorado**— Advanced-level weekend, July 10-11; Bud Bennett, Dave Kenney, Dean Salvesson. Write Jan Kenney, 10825 W. 32nd Ave., Wheatridge CO 80033.

**Iowa**— NSDCA Camporee, State Fairgrounds, Des Moines; July 13-15. Write Steve & Betty Dann, 6408 Sunset Ter., Des Moines IA 50311.

**Maryland**— 13th Star Spangled Banner Festival, Hunt Valley Inn, Cockeysville; July 15-17; Ed Fraidenburg, Kip Garvey, Keith Gulley, Lee Kopman, Art Springer, Ron & Carolyn Hanky, Frank & Phyllis Lehnert. Write Manny & Ruth Steinberg, 4200 Fallstaff Rd., Baltimore MD 21215.

**Oregon**— State S & R/D Festival, Portland; July 15-17; Bill Peters, Mike Sikorsky, Tom & Jean Cahoes. Write Ed & Mary Warmoth, 23585 NW Jacobson Rd. #41, Hillsboro, OR 97123.

**North Carolina**— R/D Clinic, July 16-18; Durham Civic Center, Durham; Eddie & Audrey Palmquist. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh NC 27609.

**Pennsylvania**— Weekend Festival, Pittsburgh Ramada Inn; July 16-18; Ken Bower, Singin' Sam Mitchell, Eberharts. Write Mitchell Ent., 219 E. Society Dr., Holiday, FL 33589.

**Indiana**— Potawatomi Inn, Pokagon St. Park, Angola; July 16-18; Max Forsyth, Bill Peterson, Clancy & Betty Mueller. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

**Michigan**— Bicentennial Square Dance, July 17; L.C. Walker Arena, Muskegon; Yikes Cameron. Write John & Donna Haga, 2450 Garfield Rd., New Era MI 49446.

**Indiana**— R/D Leader School, Turkey Run Inn, Marshall; July 18-23; Clancy & Betty Mueller, Frank & Phyl Lehnert. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis IN 46227.

**Michigan**— Fun Roundup, July 23-25, Indian Valley Campground, Grand Rapids; Ted Shaw, Rip Risky, The Eberharts. Write Ted Shaw, 1018 Michigan St., Brighton MI 48116.

**North Carolina**— Holiday Jubilee, July 23, 24; Boone; Fred Keller, Allen Tipton, Jim Harlow, Max & Nancy Nosker. Write Fred Keller, Rt. 9, Box 30, Lexington NC 27292.

Continued on Page 84

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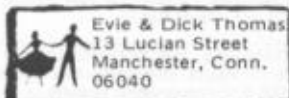
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## Records

**MODERN ALBUMS FOR INSTRUCTION**: "The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3. Write for descriptive literature to Bob Ruff, 8459 Edmaru, Whittier, CA 90605.

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**THESE BOOTS WERE MADE FOR DANCING** Album featuring eight Red Boot Recording Stars: Don Williamson, Ralph Silvius, Bill Volner, Stan Burdick, Ted Frye, Jim Coppinger, Richard Silver, Bob Vinyard. Order from this magazine. \$5.00

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## ATTENTION— CLUB & ASSOCIATION LEADERS

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**Directory of Singles Square Dance Clubs:** Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Harold Huber, 4445 Ferndale Ave., Memphis, TN 38122.**

**DANCE-A-ROUND AND HAVE FUN—** \$3.60 by mail. Abbreviations, Positions, Symbols & Terms written in easy-to-understand words. Order from Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

**SQUARE DANCE CHRISTMAS PRESENT:** A Trip to the Bahamas, Dec. 6-10, 1976, with Jerry Cope, Bill McVey, and Buddy Allison aboard the Flavia, an Italian ship. Full package, including square dancing, from \$210-260 per person, includes four days and four nights aboard ship and all meals (about 6 a day!). Excursions to Nassau and Freeport can be arranged from the ship for rates from \$4. up. Full info: Becky Cope, Box 204, Dept. SB, Dillard GA 30537.

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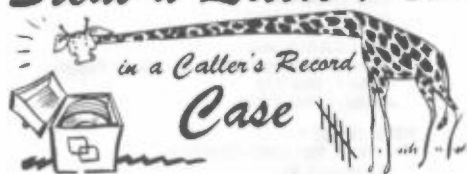
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MONTHLY RECORD PREVIEWS

# Steal a Little Peek



JOHN KALTENTHALER



John Kaltenthaler hails from the village of Pocono Pines in the beautiful Pocono Mountains of Pennsylvania where he, his wife Freddie and their four daughters have lived for the last ten years. John began his dancing in the Poconos when as a teenager he attended the weekly Saturday night dances. His first professional calling engagement was in 1948 but it wasn't until his military service that John really got with it. He called in Japan in '56 and then studied very hard before his tour of duty in Europe (5 years). John has been president and training director of several callers associations, member of the SIO Gold Ribbon Committee, the Executive Committee of LEGACY and is currently the Executive Secretary of CALLERLAB. He likes to keep the fun in square dancing as his calling attests.

## SINGING CALLS:

Kindly Keep It Country— USA  
Big Daddy— Grenn  
Help Me Make It Through The Night—  
Square Tunes  
Merry-Go-Round Of Love— Wagon  
Wheel  
Paloma Blanca— Hi Hat  
Bicentennial Silver Bell— Grenn  
Love Bug Itch— Blue Star  
Somebody Done Somebody Wrong  
Song— Red Boot  
Ain't Love A Good Thing— Red Boot  
Sing Along— Grenn

## HOEDOWNS:

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Kickin' It Up— Grenn  
Jailhouse Jitters— Thunderbird  
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Pat Barbour

# DANDY IDEA

If you could only be in our boots and slippers here at ASD headquarters, you'd be overwhelmed by the red, white and blue flyers, pins, stickers and area square dance publications pouring onto our desks from the mailbags representing every state in the U.S.A. Stars, stripes, liberty bells, freedom logos, colonial-flavored conventions — a wide range of ideas and 200th Birthday events that simply makes a body stand up and SALUTE — yes, salute the ingenuity displayed by square dance innovators everywhere! It's literally a Bicentennial Bombshell, and the square dance programs are bound to benefit from it. Roll the drums. Raise the flag. Keep up that massive charge forward, quite properly tying a great activity with a great country.



KENTUCKIANA SQUARE DANCE ASSOCIATION  
**FREEDOM FEST**

17th Annual Spring Festival

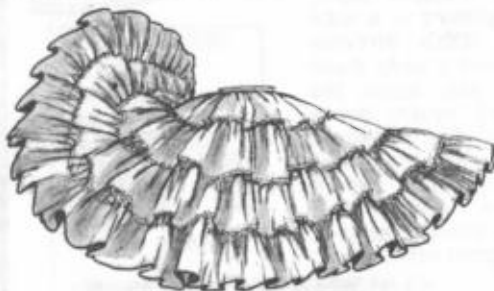


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EXPERIMENTAL BASIC

# PULSE POLL



Track two surfaced as the number one choice on the Experimental list this month, but since it just got chosen by Callerlab (see page 24), we switched it to that category.

## MAINSTREAM

See List, p. 30,  
June, '75, or buy  
"Mainstream 75"  
book for \$4 from  
this magazine.

## CALLERLAB

### APPROVED EXPERIMENTALS

Recycle  
Coordinate  
Half tag, trade & roll  
Ferris wheel  
Pass the ocean  
Chase right  
Track Two

## PULSE POLL EXPERIMENTALS

1. Chain Reaction
2. Spin Chain the Gears
3. Grand Parade
4. Destroy the Line
5. Checkmate
6. Ping Pong Circulate
7. Drift Around
8. Ah-So
9. Touch 1/4, 1/2, 3/4
10. Right On

## The Red River Community House

Red River, New Mexico

### SUMMER 1976

There's square dancing five nights each week, Tuesday through Saturday nights. In the afternoons there are club level workshops and basic square dance classes. Troy Ray, popular caller from Tulsa, Oklahoma, is in residence all summer for your dancing pleasure. During the evening programs there's folk dancing, round dancing and basic square dancing between regular club level tips.

For additional information write:

Troy Ray, Director

P.O. Box 213

Red River, New Mexico 87558



**TROY RAY**

Summer Caller in Residence

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All summer, June 1 — Labor Day, 1976



## Round Dance

# PULSE POLL



### ROUND DANCERS' ROUNDS

1. Dance
2. Adoration Waltz
3. C'est Si Bon
4. Arrivederci Roma
5. Patricia
6. Charade '75
7. I'm Available
8. I Wanna Be
9. Singing the Blues
10. Domino

### SQUARE DANCERS' ROUNDS

1. Tips of My Fingers
2. Tic Toc
3. Walk Right Back
4. Waltz With Me
5. Apron Strings
6. Gozo
7. Country Gal
8. Snoopy
9. Shake Me, I Rattle
10. Humoresque in Two-Time

### CLASSICS

1. Birth of the Blues
2. Feelin'
3. Dancing Shadows
4. Folsom Prison Blues
5. Spaghetti Rag
6. Tango Mannita
7. Moon Over Naples
8. Neopolitan Waltz
9. Lazy Quickstep
10. 3 A.M.

### ADVANCED ROUNDS

#### (COURTESY CAROUSELS CLUB)

1. Spanish Gypsy
2. Dance
3. Wyoming Lullaby
4. Fascination Waltz
5. Rising Stars
6. Amoroso
7. Maria Elena
8. Lovely Lady
9. I'd Do Anything
10. Tango Capriccioso

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### EVENTS, Continued

**New York**— 1st Ann. New York S & R/D Federation Convention, July 23-24, Syracuse. Write Grant & Shirley Johnson, 136 Seeley Ave., Syracuse NY 13205.

**Alberta**— Cheechako Barbecue, July 23-25; Fort Saskatchewan; campout, barbecue, games, contests, dance, open air church service. Write Alma & Mal Hodge, 11704- 37B Ave., Edmonton Alb. Canada

**Arkansas**— 4th Ann. S/D Convention, July 23-24, Little Rock. Write Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

**California**— Asilomar Vacation Institute, July 24-29. Contact SIO, 462 N Robertson Blvd., Los Angeles, CA 90048.

**Texas**— Golden Triangle Sunrise '76 Festival, July 24, Beaumont. Write Linton Broussard, P.O. Box 1052, Sabine Pass TX 77655.

**Arkansas**— Callers College, July 25-30, YWCA, Hot Springs; Cal Golden, Glenn

Turpin, Rev. M.J. Timbs. Write Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901.

**Wyoming**— Frontier Dance, July 30, Cheyenne; Don Tennant & Larry Alford. Write Friendly Neighbors S/D Club, P.O. Box 3171, Cheyenne WY 82001.

**Kansas**— Knothead Jamboree, July 30-31, Abilene; Gaylon Shull, Carroll & Hazel Robertson. Contact Pres & Liza Grandstaff, 2423 Simmons, Salina KS 67401.

**Massachusetts**— Family Week at Pine-woods Camp, Buzzards Bay; July 31-Aug. 7; Dancing, music & song for families to enjoy. Write Country Dance & Song Society of America, 55 Christopher St., New York NY 10014.

**Virginia**— Hoedowners 6th Ann. S/D Festival, Portsmouth; July 31; Jim Cargill, Al Stevens, Lucile Waters. Write Ms. Wendy Harder, 1 High St., Portsmouth VA 23704.

**West Virginia**— 6th Ann. Summer Festival Bicentennial, Marshal Univ.,



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Huntington; July 30-31; Gary Shoe-make, Sonny Bess, John Hendron, Harold Thomas, Ray & Bea Dowdy. Write Sonny & Mary Bess, 646 Adams Ave., Huntington WV 25701.

**Missouri**— MSDA Southwest Council Dance, Hinds Jr. College, Raymond; July 31. Contact Sam Sanders, 5966 Baxter Dr., Jackson MS 39211.

**Michigan**— Northwest Michigan S/D Council Dance, July 31; Jim Lee; Sault Ste. Marie. Write Bob & Lou Cook, 301 W 19th St., Sault Ste. Marie MI 49783.

### SQUARE LINE, Continued

Joe) and their wives, (Vicki, Susan, Mary and Karen) had been given numbers according to their placement in the set (1,2,3,4). The only clue the detective uncovered is written below, and yet, in several seconds he was able to tell each man's wife and what their position was. Can you?

Clue: John's wife, the fourth lady, Susan, and Karen (who is not Frank's wife) all agreed that Ted's number was one lower than Frank's and three lower than Mary's.

**ANSWER:** The clue states that Ted's number is three lower than Mary's, which puts him in position one and Mary in position four. Ted's is lower than Frank's by one, putting Frank in position two. John's wife cannot be the fourth lady since they were referred to as separate individuals at the start of the club; therefore John must be in the third position, since he is not in position one or two, which are Ted and Frank, respectively. This leaves one man, Joe, and one position, fourth. We already know Mary is in the fourth position, hence she and Joe are wed. John's wife is not Susan or Karen (first phrase of clue), and not Mary who is Joe's wife, so therefore must be Vicki. This leaves Frank and Ted to be matched with Karen and Susan. Karen, however, is not Frank's wife (in parenthesis in clue), so Karen must be Ted's wife and Frank must be Susan's husband. The completed solution then reads:

1. Ted and Karen
2. Frank and Susan
3. John and Vicki
4. Joe and Mary

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# **LEGACY**

## **SPIN-OFF**

Several years have passed since the last Leadership Orientation was held in Northern New Jersey. Now the stage is being set for another along the lines suggested at LEGACY last year. To publicize this event and create attention a new dangle is in evidence on a certain few people in the northern New Jersey area. It reads : LUST 4 Fun.

Judging from the questions asked, the dangle is serving its purpose, as more and more dancers are asking questions. Upon learning that LUST stands for "Let Us Speak Together" and is to promote the mini-LEGACY on September 12, 1976, some have already signed up. Herb and Carol Arkin are in charge of the event, and Kerry Stutzman will call an evening dance for those who attend. Serving on the committee are two couples of LEGACY trustees: Doc and Peg Tirrell and John and Freddie Kaltenthaler.

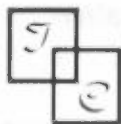
Details to be considered in discussion sessions are: Administration (club administration, caller hiring, scheduling, hiring halls, janitor relationships, board meetings); Finances (Contracts, incorporation, bank accounts, insurance, IRS, bonding, budgeting); Classes (organization, publicity, keeping new dancers, class finances, teachers, solos and teens); Club Communications (Newsletter, flyers, area publication); Community Activities (Publicity, demonstrations, bringing back old dancers, special dances); Raids, Refreshments, Rounds (Raids, after-parties, refreshments, round dancing, badges, dangles); Show and Tell (Decorations, prizes, raffles, 50-50, making things); Potpourri (Century Club, Patrons Badges, camping, conventions, weekends, square dance shops). Each section will have a moderator and a secretary whose purpose is to draw out participants into general discussions of various problem areas and keep things moving. The summary will be an opportunity for each moderator to present the cogent points of the particular section.

Here is a great deal of subject matter for any who are interested in organizing a similar event in another area.

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Cresskill, New Jersey*

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This month we'll depart from our custom of discussing strictly dance-oriented items, and feature a product that we feel both dancers and callers ought to have in their homes or campers, just as a matter of protection or peace of mind, for families of people "on the go."

It's a compact fire alarm. This incredibly small and powerful alarm weighs only one ounce, yet it can be heard easily throughout a large house. It is about the size and shape of the smallest night light and plugs into any wall outlet without any additional wiring. The alarm contains a miniature electronic sensor that sets off a built-in alarm buzzer whenever room temperature reaches 135 degrees Fahrenheit. It can be moved from room to room and even packed for use in hotel rooms or campers while traveling. This unit sells for \$18.95, postpaid, from H & V Enterprises, Dept. NR-101, PO Box 8139, Salt Lake City, Utah 84108. Please say you saw it in *American Squaredance*.

#### RECORD REVIEWS, Continued

**COUNTRY BOY HOEDOWN/COTTON PICKIN'**— Windsor 5068: The "Country Boy" side would not be easy to work with; the music seems distracting for a patter call. The "Cotton Pickin'" side sounds like a U.S.A. hoedown with a

strong snare drum rhythm.

#### SPECIAL RECORD:

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Caller: Jack Lasry

A good hoedown beat; on the flip side Jack workshops *chase right*.

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STAFF  
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Bob Rust  
Stan Burdick  
Tex Brownlee

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### SILVER BAY NEW YORK

Lake George Area  
August 2-4, 1976

Orphie Easson  
Stan Burdick

Write: American Squaredance Magazine, PO Box 788, Sandusky, Ohio 44870

### OHIO MIDWEST CALLERS COLLEGE

Hospitality Inn  
Columbus, Ohio

#### STAFF

Stan Burdick

John Kaltenthaler

August 18-21

Write P.O. Box 788  
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center of alternate tatted flowers on the organza. I attached Velcro to the lower hem of the second tier and the top of the third tier. In this way we had a full length gown for the wedding and a dance length dress for the reception by separating the Velcro and adding a crinoline. The bridesmaids and the Matron of Honor had dresses made in the same manner, doubling as dance or full length dresses.

Most in the reception hall were

unaware of the dual purpose of the dress. After the evening meal, Linda was told to stand in the center of the hall; the attendants all grouped around her and wedding dresses became square dance dresses.

*Bob and Marie Bechter are presidents of Kuntry Kuz'ns, members of which served the roast beef reception dinner. Bob Mitchell called the squares and a wonderful time was had by all.*

*Doc and Peg Tirrell  
Cresskill, New Jersey*

## SQUARE TUNES

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- 177 DEAR WORLD, Round by Dick Whaley
- 176 LISA, Workshop by Jack Lasry
- 175 LET YOUR LOVE FLOW by Ted Frye
- 174 KEEP ON THE SUNNY SIDE, J Davis
- 173 SECRET LOVE by Dick Jones
- 172 JULIE ANNE by Jack Lasry
- 171 IF I HAD TO DO IT AGAIN, Bob Fisk
- 170 LYING EYES, by Paul Marcum
- 169 CARIN', by Jack Lasry



Ted Frye

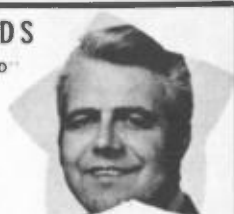
- 168 MANDY by Dick Jones
- 167 DAVID by Jack Lasry
- 166 ROSES AND LOVE SONGS Bob Fisk
- 165 OLD FOLKS AT HOME Johnny Davis
- 164 RHYTHM by Dick Jones
- 163 CAROLYN by Jack Lasry
- 162 LONESOME INDIAN by Jack Lasry
- 161 JACK'S SPECIAL by Jack Lasry
- 160 DREAMBOAT by Dick Jones
- 159 WRONG ROAD AGAIN BY Ted Frye



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WW 133  
EASY ON MY MIND  
by Don Franklin

### CALLERLAB CONFAB, Continued

dancers will do what amounts to a tandem partner trade with the two boys walking single file to the right around the girls. The girls will move single file to the left *inside* the boys to end still in a double pass thru formation. The movement continues as the dancers progress single file to a half tag formation, ending in two parallel ocean waves, boys on the end, girls in the center of the wave.

Here are two basic teaching examples:

Heads lead right.  
Circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Track II  
Swing thru, turn thru  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Track II, girls trade  
Swing thru, spin the top  
Right and left thru, crosstrail  
Left allemande

The Committee suggests a strong review and usage of the Mainstream Basic, Turn Thru.

Even though over 800 had registered for the recent Callerlab Convention in Chicago (See Pages 46-47, June ASD), the actual head count, according to Bob Osgood, retiring Executive Secretary, narrowed down to 691 because of late cancellations. 431 of those are callers.

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Choreography: Dorothea House

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## WORKSHOP, Continued

Walk and dodge, partner tag  
Trade by, square thru three-quarters  
Centers right and left thru, flutter wheel  
Everybody trade by, left allemande.....

Promenade, but don't slow down  
Heads wheel around, pass thru  
Chase right, scoot back  
Walk and dodge, partner trade  
Pass thru, chase right, boys run right  
Reverse flutter wheel, crosstrail thru  
Left allemande.....

Heads square thru four hands  
Pass thru, chase right, boys run  
Curlique, scoot back to ocean wave  
Balance, change hands, left allemande..

Heads square thru four hands, pass thru  
Chase right, boys run, curlique  
Walk and dodge, chase right  
Split circulate, scoot back to a  
Left allemande.....



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They can *weave the ring* with their hands behind 'em  
And *swing their partners* (if they can find 'em).  
They can *box the gnat* and *circle to a line*,  
In fact, they can do most anything fine.

The can do a *grand square* like there's nothing to it;  
You just name it and they can do it.

In the singing calls, they really look great.  
They bow to their partners and circle up eight  
And the *ladies center* and the *men sashay*  
Most of the time they go the right way.

When the yellow rock's called, they respond with a shout,  
And of all the yellow rockers, one couple stands out.  
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# A GRAND SQUARE dancer

OR TWO

A Grand Square Dancer Or Two— that title truly fits Don & Bea Johnson, two "angels" from the Shirts N' Skirts Square Dance Club of Vestal, N.Y. For the past two years, Don & Bea have been Host & Hostess for the Calico Club (the class club of the Shirts N' Skirts). Throughout the summer, they continued to dance with last year's class and even now support the intermediate club with their attendance.

Being Host & Hostess for the Calico Club entails being Treasurer, Diplomat, Chairman, and most of all, it means being *there, rain, snow, sleet or shine*. Yes, I suppose it's true that anyone can do it, but Don & Bea put forth added enthusiasm and zest when they undertook the job and showed many a dancer that "fun" is synonymous with "square dancing". And, as with anything else, the little extras count. Their "totally unselfish" actions are truly refreshing and should be applauded.

Don & Bea began square dancing in 1966 when they joined the class club of the Shirts N' Skirts. At that time they were already avid ballroom dancers and belonged to a ballroom dance club. It



didn't take long for square dancing and round dancing to win out in the demands for their time. Soon they were not only members of the two existing area clubs, but also members of the round dance club, the Merry-Go-Rounds.

Hard workers, they devoted their time and energies to their new hobby and through the many trials and rigors of leadership and membership have held steadfast to their belief that "square dancing is fun".

Don & Bea served on the boards of both clubs several times and on too many committees to mention. They were Chairman of the Shirts N' Skirts for the 1968-69 dance season and also President of the Shufflin' Shoes Square Dance Club during the 1972-73 season. They have also served as Host & Hostess for the Shufflin' Shoes Class (the Crackerjacks) as well as the Shirts N' Skirts class (the Calico Club).

In 1970, Bea devoted many, many hours to the Shirts N' Skirts Cookbook, which is still talked about and used by older members of the club.

Continued on Page 96



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OZARK ACRES, AR; Thursday, July 22  
Contact: Doris Schaffert (aft.)

MT. HOME, AR; Thursday, July 22 (eve.)  
Contact: Murel Partee

KILLEEN, TX; Saturday, July 24  
Contact: Paul Greer

MINERVA, NY; Wednesday, August 11  
Contact: Bill & Mary Jenkins

AUGUSTA, GA; Wednesday, September 15  
Contact: Whit & Faye Landrum

SMYRNA, GA; Thursday, September 16  
Contact: John Swindle

BEREA, OHIO; Monday, September 27  
Contact: Al Jaworske

CHARDON, OHIO; Wednesday, September 29  
Contact: Ed & Klaire Martin

BROCKVILLE, ONT.; Thursday, September 30  
Contact: Garnet & Muriel Gallinger

HAMILTON, ONT.; Friday, October 1  
Contact: Marg & Gerry Johnston

PETERBOROUGH, ONT.; Saturday, October 2  
Contact: Bob & Jane Jaffray

MARION, VIRGINIA; Friday, October 8  
Contact: June Little

BOWLING GREEN, OHIO; Sunday, October 10  
Contact: Jim & Mary Batema

WYOMING, MICHIGAN; Tuesday, October 12  
Contact: Frank Randall

CAMILLUS, NEW YORK; Sunday, October 24  
Contact: Tom & Faye Tomlinson

CHARLOTTE, NC; Thursday, October 28  
Contact: Sandy Payne

BELLEVILLE, IL (St. Louis Area); October 29  
Contact: Joe & Marilyn Obal

SIOUX CITY, IOWA; Monday, November 1  
Contact: Chuck & Sandy Veldhuizen

GREENVILLE, OHIO; Thursday, November 4  
Contact: Harold Pierstorff

BOWLING GREEN, KY; Friday, November 5  
Contact: Curtis & Barb Pinson

LEXINGTON, NC; Tuesday, November 16  
Contact: Fred & Margaret Keller

PANAMA CITY, FLORIDA; Friday, November 26  
Contact: Darryl & Ann McMillan

MONTGOMERY, AL; Wed., January 12, 1977  
Contact: Dewey Glass

ATLANTA, GA; Thursday, January 13, 1977  
Contact: Dean Baldwin

VIRGINIA BEACH, VA; Friday, January 21, 1977  
Contact: Warren & June Berglund

COLUMBUS, OHIO; Wed., January 26, 1977  
Contact: Ed Kane

GREEN BAY, WI; Sunday, January 30, 1977  
Contact: Bruce & Sue Witbro

BECKLEY, WV; Friday, February 4, 1977  
Contact: Ted Lacy

NEW BRIGHTON, PA; Sat., February 19, 1977  
Contact: Jim & Lois Hume

MACON, GEORGIA; Friday, February 25, 1977  
Contact: Jim & Evelyn Tyler

UTICA, NY; Wednesday, March 2, 1977  
Contact: Ray & Lucille Graf

EUREKA, CALIFORNIA; Wed., March 16, 1977  
Contact: Connie & Al Whitfield

PISCATAWAY, NJ; Friday, March 18, 1977  
Contact: Bob & Mary Rankin

PARKERSBURG, WV; Friday, April 1, 1977  
Contact: Keith & Karen Rippeto

CHARLESTON, WV; Wednesday, April 6, 1977  
Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14, 1977  
Contact: Emil Corle

GOODLAND, KANSAS; Sunday, April 17, 1977  
Contact: Marie & George Edwards

MUSKEGON, MI; Thurs., April 21, 1977  
Contact: Ken & Dot Gilmore

ERIE, PA; Thursday, April 28, 1977  
Contact: Bob & Lorrie Morrison

CANANDAIGUA, NY; Sunday, May 1, 1977  
Contact: Bob & June Ellis

LAKE PLACID, NY; Friday, May 13, 1977  
Contact: Phil & Mary McKinney

POTSDAM, NY; Sunday, May 15, 1977  
Contact: Walt & Ruth Pharoah

MINERVA, NY; Wednesday, August 10, 1977  
Contact: Bill & Mary Jenkins

SPRING GULCH, PA; Saturday, August 20, 1977  
Contact: Pete & Joyce Kaiser

CHARDON, OHIO; Friday, September 23, 1977  
Contact: Ed & Klaire Martin

BELLEVILLE, IL (St. Louis area); Sept. 30, 1977  
Contact: Joe & Marilyn Obal

WYOMING, MI; Tuesday, October 11, 1977  
Contact: Frank Randall

JOHNSTOWN, PA; Sunday, November 27, 1977  
Contact: Charles Stephey or Jim McNulty

PISCATAWAY, NJ; Friday, January 20, 1978  
Contact: Bob & Mary Rankin

NEW BRIGHTON, PA; Saturday, February 11, 1978  
Contact: Jim & Lois Hume



# EVERYBODY'S GETTING CONTRA-CONSCIOUS!!

THIS IS THE YEAR OF THE HERITAGE DANCE  
THAT IS SWEEPING THE COUNTRY BOTH  
FOR PARTICIPATION AND PERFORMANCE.

IT PARALLELS A RENEWED INTEREST IN SMOOTH "DANCEMANSHIP."  
Editor/caller/prompter Stan Burdick is available for selected sessions for  
dancers and leaders to learn or to prepare to teach contras and quadrilles.  
Contact this magazine for information, please.



Stan Burdick

## GRAND SQUARE DANCER, Continued

The Johnsons were selected as representatives of our square dancing group several times at the multi-county and state level. Bea was also selected to be our representative in 1975 on a popular area TV show where she did a fantastic job representing square dancing.

A million words could be written about

the good works and good deeds that Don & Bea have done in the past years and still not cover all. So we will just say. "Thanks Don!! Thanks Bea!!" from all the square dancers you have helped by action or example, word or deed over the years.

Betty Card  
Binghamton, NY

## Mustang and Lightning S



Chuck Bryant



Dave Smith



Jack Cloe



### NEW MUSTANG RELEASES:

- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 169 I'M A RAMBLING MAN by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR A SMILE by Jack Bishop



Jim Lee



Jonny LeClair

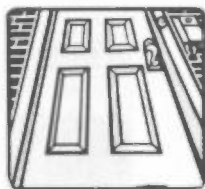


Art Springer

### LIGHTNING S RELEASES:

- LS 5031 COPPER KETTLE by Earl Rich
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG BY Jack Cloe
- LS 5027 I WISH I'D LOVED YOU BETTER BY Art Springer

1314 Kenrock Dr., San Antonio, TX 78227



# Book Nook

BY MARY JENKINS



## ACCOMPLISHING BETTER CALLING by Emanuel Duming

"Emanuel Duming is an innovator, as well as a caller, choreographer and artist. This book bears out his interest in helping the newer caller both with material and the philosophy of the activity." So writes Stan Burdick in the Foreword.

Stan also says "Calling is both an art and a science. This ABC book constitutes a tool by which each caller can practice both professional approaches to a very good advantage."

This textbook is a study into the mechanics of preparing the prospective caller or teacher to direct "Modern Western Square Dancing."

Besides how to teach definite figures or movements, this book gives us these topics: Thoughts on Diction and Teaching, Thoughts on Leadership, A Glimpse into the Sound System, Phrase Building and Timing, Canned Music and Your Voice, and a list of Suggested Reading.

The final page of this 32-page text has the Caller's Code of Ethics, which should be not only memorized but practiced by callers everywhere.

"I resolve:

1. To honor all calling commitments.
2. To conduct oneself as a gentleman or lady at all square dance functions.
3. To participate in the free exchange of material and ideas among callers and square dance leaders.
4. To maintain a positive attitude toward fellow square dance callers.
5. To be well-groomed and pleasant in manner and dress as befitting the square dance occasion.
6. To completely abstain from intoxicating liquors and/or hard drugs before or during a square dance.
7. To adhere to standardized square dance terms and nomenclature.
8. To help beginner callers and square dancers in every way possible.
9. To strive to give each group the maximum entertainment possible within the realm of my ability.
10. To refrain from any action that will take away from or hamper the fun and fellowship of square dancing.

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# FINISH LINE

Achievement is the knowledge that you have studied and worked hard and done the best that is in you. Success is being praised by others, and that's nice, too, but not as important or satisfying. Always aim for achievement and forget about success.

—Helen Hayes' mother

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Aug. 22-27: Experienced Callers

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AND Cal & Sharon Golden

### 1976 SQUARE DANCE FESTIVALS

July 6-10:

6th Ann. Fun Fest, Jekyll Island, Georgia

Aug. 6-7:

4th Ann. Dogpatch USA, Harrison, Arkansas

Oct. 22-23:

3rd Ann. Festival, Mt. Home, Arkansas

Oct. 29-30:

5th Ann. Pumpkin Festival, Owatonna, Minnesota

Nov. 20:

2nd Ann. Autumn Jamboree, Barren River Pk.,  
Lucas, Kentucky

### 1977 SQUARE DANCE WEEKENDS

Sheraton Hotel French Lick, Indiana

Jan. 14,15,16; Jan. 21,22,23; Feb. 11,12,13

Feb. 18,19,20; Feb. 25,26,27; Mar. 4,5,6

\*OUTSTANDING STAFF EACH WEEKEND

For further information and brochures on the above, write:

SHARON GOLDEN, PO Box 2280, Hot Springs AR 71901 [501-624-7274]



# Laugh Line

Guest cartoonist: Jane Hense/  
Butler, Pa.



"I know you needed a new petticoat, Sue, but this is ridiculous!"

## scope records

### NEW RELEASES

SC599 CORRINA

Caller: Mac McCullar

SC600 STRIP POLKA

Caller: Don Pfister

SC601 CENTENNIAL MEDLEY

Callers: The Staff

### RECENT RELEASES:

SC598 Big Mable Murphy

SC597 Nanakuli

SC596 Walk With Me

SC595 Put On Your Old Grey Bonnet

SC594 Caribbean

SC593 Do Remember Me

WRITE FOR CATALOG

Box 1448 San Luis Obispo CA 93406



# DEAR MRS. GRAF.....

Lucille Graf of Utica, New York, called for the fifth and sixth graders at Main Street Elementary School, Whitesboro. The students wrote letters following her visit. Here they are, unedited:

Thank you very much for taking your time to help us. I liked dancing with the boys. We really like having you to help us, you sing good, too. You taught us an easy way. You are welcome any time. Thank you very much, Mrs. Graf.



I really enjoyed square dancing the other day in music. I wish you would come again. I really did enjoy square dancing even though I had to do it with boys. I think most of the boys enjoyed square dancing with you giving the calls.



Thank you for helping out with square dancing. It was really fun and I like your singing and the way you can keep up with the record.

Thank you for coming. You called the saying just like a pro.



I think it's great to have a real square-dance-caller come to our school. You're even better than the person that calls the steps on the record.

Thank you for all your time and work. You are one of the best callers I have ever heard.

Thank you for helping us out with our square dancing. I'm the one with the shoe. I had to tie my shoe just before we started.



Thank you for coming and helping us learn to square dance. I have never been person to person with a professional square dance speaker.

It has been a privilege to work with you. I really like square dancing and you made it fun. Just a note to say Thank you.

Thank you for coming in and helping us with our square dancing. And to tell you the truth I hate square dancing.



I know you took time for me. I appreciate it very much. I hope you can come again.

Thanks for the calls at our wing ding! We didn't do so well but it was still fun. Hope you can come again! You're really a good caller and if I had a square dancing place I'd hire you! Thanks again.



I don't like to square dance but I like how you call them.



I really liked your singing. I hope you come back soon. You keep a nice beat even when you sing. I'm glad that you came to our school and shared what music you had. Thank you.

I like the way you call square dances, you always keep the beat when you call the dances. You have a nice record player and speaker. You must know every square dance there is, you also must work at lot, too. Thanks for coming!



I really liked it when you came and gave calls. I don't like square dancing but when you were there I liked it a lot more. I really liked square dancing that day even though we had to do it with boys.



Thank you for teaching us how to square dance. I got to hang on my girl friend's hand all of the music period.



Thank you for coming. It was really nice. But I didn't go down to the gym when you were down because I didn't like it that much.

